

THE NEW YORK DRAMATIC MIRROR

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LOTTIE MORTIMER

OF WIDE EXPERIENCE.



J. Duke Murray.

J. Duke Murray, whose portrait appears above, was born in Edinburgh, Scotland, came to America an infant in arms, and settled in Chicago, which city is still the home of his family. Mr. Murray was educated in the public schools of Chicago, and received a commercial training at Eastman's Business College. While at this college he began going on as a super at Wood's Museum. When Frank E. Aiken became manager of the Museum, Mr. Murray was engaged as call-boy and utility man. His first notable success as an actor was in the character of Smike in Nicholas Nickleby. His extreme height and slender figure enabled him to present a most striking make-up. Mr. Murray was first low comedian of the stock company at Albany, N. Y., in 1872-73, under Walter Keeble. During this season he originated many parts that have since become famous. He abandoned acting for business management in 1878, and piloted the first company that ever went overland to Mexico—Mitchell's Dramatic company—which traveled by teams, camping out in the desert. The tour consumed two years. On the return from this trip Mr. Murray became manager of John Dillon, under the direction of the Hon. Simon J. Forham, actor, author, and politician. Mr. Murray later joined William Horace Lingard as business agent, and remained with Lingard until the end of the latter's engagement in this country. After Lingard's departure for Europe, Mr. Murray joined Milton Nobles, in 1882, and has since remained with him. Mr. Murray will manage the tour of that popular star during the coming season. In 1889 Mr. Murray was married to Mary Davenport, leading lady of Mr. Nobles' company, the ceremony taking place at Mr. Nobles' residence in Brooklyn. Mrs. Murray is still a member of the company. Mr. Murray is a man of commanding physique, standing six feet in his stockings and tipping the beam at 235 pounds. He is the embodiment of gentility and good humor, and is a capital story-teller. He has probably as many friends on the road as any man in his business. His methods, like those of his star, are always legitimate and above board. An inveterate practical joker, and a famous "guy" among his associates, he is "strictly business" in business hours. He never loses a friend whose good-will he cares to retain. Among managers his word is as good as his bond. Beginning with next season, Mr. Murray will become a partner in Mr. Nobles' enterprise as a reward for long and faithful service. Mr. Murray is a member of the Five A's Club, and holds the club's championship medal for the heavy-weight 75-yards dash. He is also an active member of the Actors' Order of Friendship, and of the Actors' Fund, and was one of the nominating committee that elected the present officers of that organization. The above portrait may not be recognized by many of Mr. Murray's friends, owing to the fact that he wears a new beard.

GO-WON-GO MOHAWK GOES ABROAD.

Go-Won-Go Mohawk, the Indian actress, sailed last week with her company for England, where she proposes to try her fortunes with her play of frontier life, *Wap-tan-no-mah*, the Indian Mail Carrier. Her last engagement in Philadelphia, at the Standard Theatre, the week of March 13, was highly successful, and her personal popularity was so great that she was forced to figure in a reception on the stage after her performance to her numerous admirers, and she was complimented with many floral gifts. Go-Won-Go Mohawk made a speech to and shook hands with the crowd that waited after the play. L. W. Seavey has painted scenery for her English engagement and the company that goes with her includes Charlie Charles, W. H. Killey, Cornelius Johnson, George De Le Claire, A. C. Sanders, Thomas Hill, Wilbur Collins, Lizzie Engles, Nellie Stickton, Antelope, Wa-ce-no, Joe Frazer, Flat Foot, and the Indian ponies, Wongy and Buckskin.

THE PAULINE HALL COMPANY.

The Pauline Hall Opera company, after an extended tour through remoter parts of the country, is again in this neighborhood. The company is filling with continued success a series of engagements in New England. It has been unusually prosperous, and it has deserved prosperity, for it is made up of some of the best singers to be found in its class of stage work, and Pauline Hall herself is as

popular as ever. The company has been most cleverly managed by George B. McLellan.

MARGARET MATHER WINS AGAIN.

In 1890 Henry Walton, engaged as stage manager for Margaret Mather, received a paper certifying that he was engaged for the season of 1890-91 at a salary of \$75 per week, subject to stipulations and conditions of a contract to be substituted for that paper. He entered upon his employment and after working three months was discharged and then sued to recover \$1,500 damages. His case came on for trial before Judge Newburger and a jury in the City Court last week. When the plaintiff rested his case David Gierher, representing Miss Mather, moved to dismiss the complaint upon the ground that though he worked for three months, the employment was subject to stipulations and conditions of a contract to be substituted for the writing which Mr. Walton received, and that as no contract was made embodying these conditions and stipulations, which were to be agreed upon, the minds of the parties had not met, that therefore there could be no recovery upon that paper. Judge Newburger so decided and dismissed the complaint. Samuel Adams and Nathan Lewis, representing Mr. Walton, obtained two weeks' time to submit briefs on motion for a new trial.

BOYLE IDENTIFIED.

The Rev. Ackland Lord Boyle, the Baptist clergyman of this city who recently preached before others of his cloth and sect about the theatre, is identified by a well-known actor and author, who says to *THE MIRROR*: "Boyle was known fifteen years ago as Ackland Von Boyle, an indifferent variety performer, never in any sense an actor, or even an associate of actors. He is a brother of Harry Richmond, a clever variety performer, deceased. Anna Boyle (Mrs. Eugene Moore) is his sister. Von Boyle's sole distinction as a performer was in variety houses, in a German dialect specialty stolen from George Knight. His performance was a slavish imitation of that gifted artist. He appeared to be a quiet, harmless sort of person, and secured his few engagements solely through his brother, who was greatly in demand at the time, and thus in a position, in a measure, to force the lesser man on managers. Richmond once tried to star in a play called *The Candidate*, about 1878. He was out a few weeks only, and Von Boyle, I think, was in his company."

THE COLUMBIAN MUSICAL AGENCY.

Ernest Rose is manager and Carl Riedelberger is secretary of the Columbian Musical Agency, recently established in the Herald Building, Chicago. This agency's purpose is solely to place musicians, solo singers and chorus singers, and it is the expectation of its promoters that in time, through its work, it will improve the character of the orchestras and other musical features of the theatres, which are often inferior because managers do not know where to apply for talent. Many first-class musicians are now booking with this agency, and it has already been instrumental in placing competent performers. The agency will negotiate with none but competent persons, and seeks a high plane of business usefulness. Mr. Riedelberger was formerly a member of Theodore Thomas' orchestra.

TONY PASTOR'S ANNIVERSARY.

It was expected that Tony Pastor's celebration of his twenty-eighth managerial anniversary last Tuesday would attract unusual attention, and it did. Two performances were given at his popular theatre, and both were attended by throngs of the genial manager's friends. Mr. Pastor himself appeared both afternoon and evening, and he was encored repeatedly. The demonstration in his favor was so hearty that he was forced to speak. He thanked his friends earnestly, and in the course of his remarks said: "In my career I have always endeavored to extend my encouragement to the young artist. On my stage many actors and actresses have first tried their wings, and among the hundreds that I could name there is not one who has proved unfaithful."

LOTTIE MORTIMER.

A handsome picture of a clever woman—Lottie Mortimer—is printed on the first page of *THE MIRROR* this week. Miss Mortimer was the original Siebel in *Faust Up to Date*. She was with Minnie Palmer during that star's first season, and made a distinct hit. She was starred as a singing and dancing soubrette during the second season of *A Minute*, and she was starred and featured last season with the De Lange-Rising company, with which she made new reputation as an artist. Miss Mortimer is now a feature at the Eden Musée, where she performs a serpentine dance to great favor. In fact, her work here has brought her several flattering offers for next season.

A BIT OF SCANDAL.

Manager Charles Abbott has high hopes of Henry Guy Carleton's new play, *A Bit of Scandal*, which will be presented for the first time at Washington, early in April. Mr. Abbott has engaged a strong company, including Eleanor Moretti, Mrs. E. A. Eberle, Mrs. Anna Cowell, Jose Soffer, Maud Evelyn, Arthur Byron, Edward Emery, George W. Devo, Frank Evans, R. W. Boderick, E. A. Eberle, and Herbert Ayling. The piece will be stage-managed by Maurice Pike.

LECTURES ON DRAMATIC SUBJECTS.

A course of lectures under the auspices of the American Academy of the Dramatic Arts will be given on Saturday mornings, each lecture beginning at eleven

o'clock. The subjects of "Dramatic Literature," "Shakespeare," "Art in the Theatre," "Science in the Theatre," "History of Opera," "Historical Wigs," "Modern Theatrical Usage," "Costuming," "Legal Relations of Actors," "Scene Art," "Vocal Hygiene of the Actor," "Physical Training of the Actor," etc., will be treated by specialists. Members of the theatrical profession and others are invited to attend.

EDWARD VROOM'S MATINEE.

Last Thursday afternoon Edward Vroom gave an invitation performance of *Ruy Blas*, the double purpose of which was to introduce himself in his new stellar capacity in this city and to submit his "double" of the character of Ruy and Don Caesar in a new arrangement of Hugo's romantic play. In the old Fechter version these characters appear on the stage simultaneously in at least one scene. In William Winter's version, acted by Edwin Booth, the character of Don Caesar is eliminated entirely.

Mr. Vroom's arrangement is an ingenious splice of the Fechter and Booth prompt-books, with the addition of several original interpolated passages, including a comic front scene between Casilda and the Count of Alba, together with such changes in the text as are required by the exigencies of the "double." The new version is carefully made, and it contains nothing that is not in keeping with the spirit of the original. The opportunity afforded the principal player to act two widely contrasted characters is sufficiently strong to warrant the change on popular if not on artistic grounds.

Mr. Vroom proved himself to be a scholarly and graceful actor. His reading is finished and intelligent; his action is symmetrical and picturesque. If he lacks somewhat in physical impressiveness he does not lack in intellectual power or in emotional intensity. As Ruy he was dignified, noble and dreamy; as Don Caesar he was rollicking, reckless and devil-may-care. The impersonation of the impetuous adventurer was the more effective of the two. There is a constraint at times in Mr. Vroom's work that will give place to greater freedom in time. For the present it may be said that he gives promise of taking a high place among accomplished actors of romantic roles.

Edwin Ferry played Don Salluste forcibly. Charles Fyffe made the doting Count of Alba amusing. Gertrude Gifford was a pretty Marianne. Many of her lines were inaudible, however. Jennie Keiffarth as the martinet Duchess was vigorously humorous. Mary Davis played Paquita capably. Lansing Rowan was charming as Casilda. The test of the cast was neither better nor worse than is usual at matinees of this description.

DONNELLY AND GIRARD'S SUCCESS.

Charles F. Wiegand is in town, having piloted the successful comedians, Donnelly and Girard in *Natural Gas* away out to the Coast and back. This is Mr. Wiegand's sixth consecutive season with the organization, and much of its success is due to his careful and energetic work in advance. He is one of the genuinely live representatives on the road. Mr. Wiegand was for six years the business manager of the Grand Opera House in this city, under the Poole-Donnelly régime. He says that Donnelly and Girard are making their final appearance in New York in *Natural Gas* at the Fourteenth Street Theatre this week. Then after playing Providence one week, the old-time farce-comedy will be shelved for awhile. Rehearsals will then begin for two weeks of their new farce-comedy, *The Rain Makers*, which is said to be very funny, and full of novel effects. Sam F. Cox, the general manager, is a wideawake, careful business man. With two such excellent men at the head of their affairs, it is not strange that Donnelly and Girard are on the winning side.

THE NEW EXCHANGE.

The force of the American Theatrical Exchange, at 1180 Broadway, is very busy booking time for next season at the theatres it represents, and Manager William A. McConnell sees the time not far distant when the hours of daylight will not be long enough for his increasing business. The reason for this activity is that managers like his way of doing business, and shrewd managers that have never before permitted an agency to represent them are placing their theatres in his hands. By freely opening his books to all managers of stars and combinations, Mr. McConnell makes a general clearing-house of his office. It does not take long to map out a route with all the valuable open time in the country accessible. Far-seeing local managers appreciate this fact and are eager to have their open time on file in that office. They like Mr. McConnell's plan of admitting them too, for it gives them appreciable returns for the money they pay. The exchange is an institution of increasing importance in the theatrical world.

A THEATRE CHANGES OWNERS.

The Grand Opera House at Memphis, Tenn., was sold on Saturday, March 18, to Colonel W. D. Bethell for \$400,000. The property was sold to satisfy first mortgage bonds amounting to \$300,000. The property cost \$177,500. Under its present leases it has a rental value of \$6,000 per year, of which the theatre proper pays \$6,000. Manager Staub will continue to direct the house.

A NOVEL CASE.

Manager Burton, of the Salt Lake Theatre, recently refused the application of a notorious woman of that city for admission to the lower floor of his theatre. She had been informed that she must go to the balcony if she wished to remain in the house. The woman sued Manager Burton, claiming \$250 damages, and the court awarded her that sum. The manager, however, says his policy will be persevered in.

PROFESSIONAL DOINGS.

John Mahoney telegraphed to *THE MIRROR* from Amesbury, Mass., last Friday, that *The Vendetta* played in that place on Thursday evening to the largest receipts known there in two years.

By an error of the types last week it was stated that Thomas Griffin had been successful with a monologue written for him by Charles Barnard. It should have been printed Thomas Whiffen.

A. V. Pearson has engaged Laura Lorraine Gaden for the rest of the season to play *Sweetie* in the Police Patrol.

Agnes Herndon expects great success in her new play, *A Wildcat Woman*, for the production of which she is sparing no expense for support or costuming. Miss Herndon remains in New York this week to rehearse the play, which will be produced in Baltimore at the Academy. She has booked in first-class theatres only. Manager Joseph A. Jessel, who will continue to direct the fortunes of Miss Herndon, says she is one of the few stars that have made money this season.

SIDE TRACKED, Jacobs' Theatre, N. Y., March 27.

The Limited Mail is said to have been more successful than ever on the road this season. At Springfield, Mass., one night last week, on the occasion of the third visit of the play to that city, the receipts were \$1,079.

The season of Miss Helyett having closed, E. D. Price has joined John Stetson's forces, and is managerially identified with *The Crust of Society*.

Clinton G. Ford has sent to *THE MIRROR* a copy of a stirring march entitled "An American Hero," in honor of his play of that name. The march is published by A. M. Hall, Danville, N. Y.

Edwin C. Young, manager of the Harry Davis Eden Musée, in Altoona, Pa., was married last Tuesday to Lena De Laigle, of New York. The bride was the soubrette of the Harry Davis Dramatic company. She will reside with her husband in Altoona.

Emmie Lascelles, soubrette of the De Lange and Rising Tangled Up company, has undergone a dangerous surgical operation successfully, and is expected to resume her stage work in about three weeks.

SIDE TRACKED, the big comedy hit.

Joe Kelly left *The Limited Mail* on March 25, and has joined Robert Gaylor for the latter's Western tour and next season.

Will C. Ellsler writes that Effie Ellsler's business is excellent, and that time for her new play, *Doris*, is filling rapidly for next season.

Charles Frohman, whose offices were last week removed to the Empire Theatre building, adjoining the *Musica* office, has issued a very handsome circular describing the method of his business and detailing the enterprises—representing the very cream of current attractions and those to immediately come—that his booking system includes.

The two hundred and seventy-fifth performance of Digby Bell in *Jupiter* took place in Philadelphia—where Mr. Bell is very popular—last week, and was marred by the presentation to the women in the audience of very pretty souvenir spoons. On the bowl of each spoon was engraved "275th performance, Digby Bell, in *Jupiter*."

Miss Marretti, who plays the leading part in *Current Cash*, was stricken with pneumonia last Thursday while that play was at the Windsor Theatre. She had no understudy, and Jessie Lee Randolph read the lines of the part.

Lilly Post assumed the part of Giametta in *The Gondoliers* at the Casino last Thursday night. Leonore Snyder, who succeeded Miss Bertram in the part, was forced by illness to retire.

J. T. Smith has been engaged as acting manager of *A Scandal in High Life*, and Joseph Barrett will go in advance.

The benefit to Emma R. Steiner at the Union Square Theatre last Thursday afternoon was attended by a large audience. The entertainment, furnished by the volunteers whose names were published in *THE MIRROR* last week, was highly enjoyed, and the affair was successful in every way.

Charles Kompe, a well-known, popular and active advance agent, has been appointed advertising agent of the Empire Theatre. He began his duties last Tuesday.

SIDE TRACKED, a drawing attraction.

George W. Taverner, tenor of the Nelson Opera company, is under treatment at the University Hospital, Ann Arbor, Mich., for tonsillitis. Jay Taylor, formerly with the Carleton Opera company, and a resident of Ann Arbor, has taken Mr. Taverner's place.

Kate Weston, with *A Fair Rebel*, suffered a severe attack of neuralgia of the heart after the play on Saturday night, March 18, at Battle Creek, Mich., and was relieved only after several hours of medical labor.

Through the energy and enterprise of Manager W. T. Glover, of L'Arisio Opera House, Brunswick, Ga., that beautiful little city by the sea is to have a modern, first-class playhouse. The new house will seat 1,038, exclusive of the boxes. The building is of very handsome design, and will be fitted up for stores, offices and lodge rooms. The theatre will be on the ground floor.

The *Sydney Bulletin* says: "George H. Wood is on the point of return to America, disgusted. We dare say he is the best negro comedian of the United States, but the troupe could not run on him alone."

SIDE TRACKED, Jacobs' Theatre, N. Y., March 27.

Fifty members of the Columbia Club of Philadelphia who attended the performance of *Nat C. Goodwin in A Gilded Fool*, at the Walnut Street Theatre, Philadelphia, last Tuesday night, sent to the stage for the comedian a magnificent floral horseshoe about four feet high. Mr. Goodwin, who had been a guest of the club, made a speech of acknowledgment.

AT THE THEATRES.

Standard—The Silent Battle.

Dramatization of Isaac Henderson's novel, "Agatha." Produced March 27.

Philippe.....Frank Gilmore
Agatha.....Evelyn Campbell
Costanza.....Kate Dennis
Colonel da Vigna.....Berton Douglas
Mercele da Vigna.....Grace Henderson
Leo da Vigna.....Olive Homans
General Ricci.....Thomas Valentine
Signor Sebastiano.....Charles S. Abbe
Antonio.....William Barnes
John Dow.....Joseph Holland
Theresa.....Margaret Craven
Matilde.....Ada Curry

It is a truism that the success of a novel affords no precedent for the making of a play out of the same material.

Isaac Henderson's story of "Agatha" is well esteemed among recent works of fiction. It is a strong story—as a story—and it analyzes, with more or less knowledge of contemporaneous humankind, some of the inevitable phases of life under play of the weaknesses that civilization has thrown into stronger relief.

But good as it may be as a novel, it makes a poor play. Under the title of The Silent Battle it is announced here to have been successful at the Criterion Theatre in London. That may have been. There are degrees of success. Manager Field, too, produced it in Boston, under the title of Agatha with some success. But Boston sometimes displays an original and an insular favor for matters that do not elsewhere appeal with profit to their projectors.

Manager Charles Frohman produced the play under its London title, at the Standard Theatre, last night.

For this town—and dramatic taste here, on the merits, is fairly developed—The Silent Battle will probably prove to be a fair Holy Week attraction. Only this. And Mr. Frohman, who is nothing if not enterprising, would better bestir himself to furnish something else for the approaching season of greater joy.

The play for the most part is words. It moves very languidly until two thirds of it have passed. There is not a thrill until the climax of the second act, which discloses Filippo embracing Mercede, with Mercede's husband and Filippo's wife as witnesses in the background. There is, in short, no drama, in its real sense, up to this point, and very little thereafter.

There have been a few men that could make plays tolerably interesting with words and without action. Mr. Henderson is not of that divine order.

And there are companies that can make effective mere words. The company that attempted The Silent Battle last night is not such an one.

Mr. Frohman has disintegrated his comedians, but in refashioning the company for emotional and more legitimate dramatic effects he has been unfortunate. The combination is not homogeneous. It is incongruous. There are almost as many methods as there are individuals, and much of the individual work is at best but mediocre. It lacks, above all else, masterly stage direction.

The saving element of the performance—if it shall be saved—is Holland. He has a reposeful role of comedy that fits him—thanks to his ripe intelligence in using material put in his way—like a glove.

The Filippo of Frank Gilmore is uncertain and unrefined. The Costanza of Kate Dennis Wilson is offensively melodramatic. Berton Douglas as Colonel da Vigna grasps at, but misses, his character. With a better direction of his effort he will probably seize it later, for he is earnest. Charles S. Abbe's forte is decidedly not in his present role, and his hirsute adornment would make any effort at earnestness or solemnity innocuous.

On the other hand, noting the more commendable figures, Evelyn Campbell enlists sympathy as Agatha; Agnes Miller is quite happy as the ingénue; Thomas Valentine is good as General Ricci; and little Olive Homans, as Leo, seems almost adult in art and intelligence.

Grace Henderson as Mercede is hard and theatric throughout. New York seldom sees so artificial an attempt on the stage.

The play was handsomely pictured and dressed. The audience was large, but not overflowing. There was no enthusiasm.

Jacobs.—Side Tracked.

Last night, at Jacobs', a large audience laughed heartily at and appeared greatly to enjoy the comic side of the tramp's character as delineated by Jule Walters in Side Tracked. The tramp is generally an unpleasant fellow to meet, but from the moment the one in Side Tracked appeared—after emerging from a freight car to enter a railroad lunch room—he managed to establish himself in the good graces of the audience.

Sides Tracked has not a very elaborate or complicated plot. The story deals with a murder committed by a superintendent of a railroad, who endeavors to fasten the crime on another man, who is a successful rival for the hand of a woman they both love. The tramp upsets all his schemes, and finally brings everything out all right.

There is considerable variety talent introduced, and some of the specialties, songs and dances were capably rendered and frequently applauded.

J. R. Armstrong was excellent as the villain, Charles Bradley as a section hand, with a Dutch dialect, and Frank Cloud as an Irish policeman were very humorous. The rest of the company were adequate.

Fourteenth Street.—Natural Gas.

That screaming farce-comedy Natural Gas (in a new meter) was heartily enjoyed by a large audience at the Fourteenth Street on Monday night.

Most of the laughter was occasioned by the antics of Messrs. Donnelly and Girard, who were ably supported by Amy Ames.

Charles F. Jerome, Arthur Rigby, Gus Hennessy, Sagar Midgley, Fred Perkins, John F. Corrigan, Ida Rock, Anna Caldwell, and others.

Donnelly and Girard's new songs, "How Tim McCarty Lost the Fight," "Snioh," and "Ting-a-Ling," were loudly applauded. Amy Ames was very clever, and her songs were capably rendered.

Many new dances were introduced. The performance went very briskly.

Grand Opera House.—Virginia.



Robert Downing is the sole example on the American stage to-day of the robust school of tragedians. To him have descended the traditions associated with the great Forrest, McCullough having imbibed them from the virgin fount and Downing having received them in turn from McCullough.

In physique, in method and in tendency of aim Downing is well fitted to be the custodian of these cherished traditions. He has the impressive presence and the stentorian powers that properly belong, in the play-goer's mind, to the characters that are associated with the names of the giants of histrionic history. And in his pursuit of paths that still resound with echoes of the footsteps of mighty men, Downing has won the favor of thousands throughout the land.

Mr. Downing began a week's engagement at the Grand Opera House last evening. If the size and the welcome of the succeeding audiences equal that of the first night he may congratulate himself.

The play was Virginia. Mr. Downing's acting of the part is marked by dignity, precision, and sonority. He was eminently a Roman. Through the various scenes of the tragedy he attracts and holds the attention of his auditors. He makes the character of the centurion human, and he does not for a moment step out of the picture.

The Julius of F. C. Mosley is an impetuous impersonation. Mr. Mosley carries himself remarkably well.

Mark Price—always conscientious and methodical—is a convincing Appius Claudius. George Malcomber enters into the spirit of the part of the gruff Dentatus.

Eugenie Blair's Virginia is essentially womanly and winsome.

The tragedy was excellently staged.

Koster and Bial's.—Operetta and Vaudeville.

A second edition of H. B. Rame's one-act operetta The Rehearsal was the main feature at Koster and Bial's last night. The arrangement was by Frederic Solomon. The sextette from Les Huguenots and the grand choral from Faust were interpolated. The other features of the performance here were Mlle. Carrie in a musical act called "The Belle of Bells," Mlle. Violette, who is closing her engagement; Dorothy Denning, who varies her Columbian dance; the Judges; Stebb and Trepp; Derouville and Naney; Belle Black, and James Thornton. The bi-ton edition of La Fille de Madame Angot still goes amusingly. Paquerette will appear at this house next Monday evening.

People's.—The Operator.

The Operator, S. D. Ferguson's melodrama, was seen in New York for the first time at the People's last night. It is a rugged play, not especially sequential, but crammed full of sensational situations and mechanical effects. Among these last are a sinking ship, a railway train and the wreck of an engine which falls through a trestle bridge. Willard and William Newell appeared in the leading characters, supported by a company sufficiently capable for the work in hand. There was a large and demonstrative audience.

Tony Pastor's.—Variety.

Tony Pastor's company—and a remarkably strong and versatile company it is—attracted an overflowing house last night. In the bill were Lydia Veamans-Titus, whose delightful sketches were heartily applauded; J. W. Kelly, the Russells, Ward and Vokes, the Thompson Trio, the Two Emeralds and a number of other specialty performers of the highest order of merit. The entertainment was intensely interesting from first to last.

Columbus.—Later On.

Later On was produced last night at the

Columbus Theatre with Wood and Shepard as joint stars. The house was well filled, and the specialties evoked much applause. The clever company includes Clara Thropp. Next week, A Nutmeg Match.

Harlem Opera House.—Fencing Master.

There was a large audience last night at the Harlem Opera House when The Fencing Master was presented by J. M. Hill's Opera company. Marie Tempest appeared in her role of Francesca, and was received with warm applause, while the other members of the company were greeted on their appearance. The costumes, stage settings and scenery are harmonious and handsome. Next week, The Dazzler.

At Other Houses.

Cordeha's Aspirations has been received very cordially at Harrigan's and is assured a prosperous run. Mr. Harrigan as Dan Mulligan is at his very best, and the cast as a whole is admirable.

Owing to the Chicago engagement of the Lillian Russell Opera company, this will be the last week of Groffé-Groffé at the Garden.

Next Monday night, at the Garden Theatre, the burlesque on Lady Windermere's Fan, entitled The Poet and the Puppet, preceded by His Wedding Day, will be performed by Charles Frohman's company.

The Girl I Left Behind Me is nearing its one hundredth performance at the Empire.

The attractive bill at the Imperial Music Hall is a source of enjoyment to crowds of visitors.

Charles Coghlan last night resumed his role in Diplomacy, at the Fifth Avenue, and the audience received him with hearty favor.

The Crust of Society is still running at the Broadway.

The closing nights of its season find Americans Abroad as popular as ever.

Joseph has established itself as an amusing farce at the Union Square.

This is the last week of The Gondoliers at the Casino.

At Palmer's Lady Windermere's Fan goes on to large patronage.

William H. Crane is greeted by large audiences at the Star, where Brother John is enjoyed.

THE BROOKLYN THEATRES.

Amphion.—The Leavenworth Case.

The Leavenworth Case, a play new to Brooklyn, from the novel of Anna K. Greene, was presented at the Amphion last night to a large audience. The plot involves a clever detective story. The company gave good support to Charles Kohls in his able characterization of James Trueman Harwell. The performance was highly creditable and was heartily approved. The cast included Bartley Cushing, Marie D. Shotwell, Emma C. Tuttle, Arthur Buchanan, and others. Next week, The Fencing Master.

Academy of Music.—Adonis.

Henry E. Dixey, supported by a company that includes Amelia Somerville, Louise Montague, and a chorus of pretty girls, had a large and responsive audience last night that welcomed Adonis heartily. The burlesque has been refreshed and improved.

Columbia.—Twelfth Night.

Julia Marlowe appeared to advantage in Twelfth Night at the Columbia last night, and was liberally applauded. Mrs. John Drew is with the company. The Love Chase, Romeo and Juliet, Cymbeline, and As You Like It will be given during the engagement. Mr. Gillette in The Private Secretary next week.

Grand Opera House.—A Mad Bargain.

James T. Powers, who had been seen here before in A Mad Bargain, made an auspicious reappearance last evening reinforced by a young woman dancer announced as the "Empress of High Kicks," Peter F. Daily and Louise Sylvester shared honors with the star. McKenna's Flirtation will be the next attraction.

New Park.—Herrmann.

Park Theatre patrons were treated to an exhibition of Herrmann's magical mysteries last night. The marvellous oriental features and spirit science were specially impressive. Rosina Vokes, next week.

Bedford.—The Two Sisters.

A very capable company played The Two Sisters at the Bedford last evening. The play is a popular one. Robert Downing in repertoire next week.

MR. VROOM'S INNOVATIONS.

In connection with the notices of Edward Vroom's appearance in Ruy Blas, it was stated that the "double" of the parts of Ruy and Don Caesar had been previously accomplished by Frank Mayo. This assertion has been denied by Edwin Mayo, the actor's son. Mr. Vroom called at the Mirror office yesterday and produced his prompt-book of the play to show what changes and additions he had made. In the first act there is an original scene of several pages introduced after Caesar's exit, to permit the doubling of the parts. In act second a new front scene between Count of Alba and Casilda is Mr. Vroom's work. The original third act ends with Caesar being led to prison. In the Vroom version Caesar makes a melodramatic escape from his captors. In the original play Don Salluste finds the Queen in Ruy's apartment; the men fight, Salluste is killed, Ruy vainly craves the Queen's pardon and then drinks poison. In the Vroom arrangement the Queen pardons Ruy and exits. Ruy locks the door, and in killing Salluste receives his own death wound. Mr. Vroom says that

he has never seen a performance of Ruy Blas and that his business is entirely original.

THE GUARDSMAN.

Next Monday Daniel Frohman will present Sims and Raleigh's new comedy, The Guardsman, or, The American Girl in London, at the Lyceum Theatre. Herbert Kelley will originate the leading role and will continue in it until required for the Spring tour of Americans Abroad. In order to identify Maude Harrison with the leading female role, in which she will continue for the run of the play, and Mr. Walcott with the leading character comedy part, neither Miss Cayvan nor Mr. Le Moyne will appear, so that these actors will be enabled to continue in the parts they will originate. Beside Mr. Walcott, the others of the stock company who will remain permanently in The Guardsman are Fritz Williams, Thomas Whiffen, Mrs. Whiffen, and Mrs. Tyree. Mr. Ratcliffe, Mr. Cook, and Miss Shannon will later in the run be replaced by other competent actors. The play has been ready for production for two months, but the continued success of Americans Abroad has kept it from the boards thus far. It has been played seventeen weeks, the largest run ever had for a Sardon play in America.

REFLECTIONS.

R. A. Roberts is rehearsing The Poet and the Puppet.

L. H. Boda, well and favorably known in connection with theatricals at Columbus, O., is in the city organizing a Summer opera company for the Capital City of the Buckeye State. He returns home to-day.

Roberts and Ebert will remove this week to 1127 Broadway, the offices formerly occupied by Charles Frohman.

Alfred E. Aarons, 1107 Broadway, will have charge of the tour of Joseph P. Sullivan in Leaves of Shamrock next season.

The Chamois Hunter, a German comedy-drama, said to have considerable merit, with Paul Barnes in the leading role, is one of the Spring attractions. The business affairs of the organization are in the hands of Harry Vaughn.

Olive Tremaine is in the city, having closed with Agnes Herndon, although offered an advance in salary to continue for a supplementary season of six weeks.

Frank Hawthorne and Alice St. John, who are now touring through the Australian colonies, will visit this country next season.

The Mirror is assured by his representative that William H. Crane now looks upon Brother John as the strongest play in his repertoire. It has been pruned of superficialities, with the result that its comedy element is strengthened, and every night since the opening the whole company have been called before the curtain at the close of the third act.

Among the many promising attractions for next season will be Lydia Veamans-Titus in a romantic musical comedy entitled Ups and Downs. Messrs. Titus and Edwards are the managers, with headquarters at 1193 Broadway.

H. W. Becker, the general manager for Cinderella, or The Crystal Slipper, leaves on Saturday for Europe in quest of novelties for next season's production of this successful spectacle.

Lillie Travers, the wife of Thomas Dagnalls, musical director of the Deshon Opera company, died in Selma, Ala., on March 16. The remains were sent to New York.

Sanford H. Ricaby, for the past two seasons the efficient agent of the Little Trice company, was in the city last week. He left Friday ahead of the same company for its Spring tour.

Walker Whiteside will open his engagement of at least two weeks at the Union Square Theatre, beginning April 10, appearing first as Hamlet and then presenting a repertoire of classic dramas.

Marks and Norman are quite busy engaging artists for Summer opera companies. The following have contracted through them: for the Pauline Hall company, Florence Drake, a young prima donna, pupil of Mathilde Marchesi; for the Corinne Opera company, Watty Hydes, musical director; for the Deshon Opera company, Vincent Graham, baritone; for the Baltimore Opera company, Elaine Gryce, Carrie Knox, Gertrude Lodge, Charles Holmes, Dan Young, Sam Gryce, Arthur Bell, John McGhie and a chorus of twenty voices.

The number three Crust of Society company next week will take the place of the company now at the Broadway, which is to appear in Boston.

A good deal of curiosity exists as to whether a genuine burlesque, such as the Frohman company will do at the Garden next week, has attraction for the public.

R. M. Field, manager of the Boston Museum, was about the theatrical exchanges in New York on Monday.

Alexander Salvini and Manager Wilkison are making great preparations for the Manhattan Opera House engagement, which will begin next Monday.

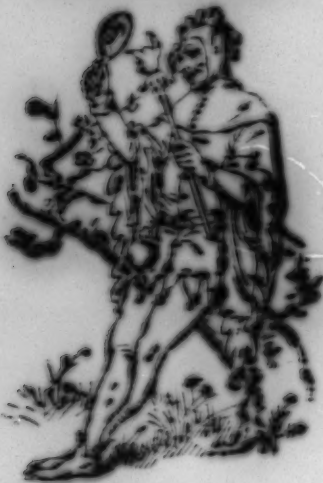
Alexander Salvini offered Maids Craigen an engagement as his leading lady, at the beginning of his engagement at the Manhattan Opera House next week. She was unable, however, to secure a release from Thomas W. Keene. Her starting tour with Frederick Paulding will open probably at Baltimore or Philadelphia.

Eddie Collyer is frequently congratulated upon the proficiency of the Hengler Sisters, who were among his latest pupils.

The Limited Mail will close a very prosperous season at Utica, N. Y., on April 22, in order that the finishing touches may be put on the nearly-completed mechanical effects of Elmer E. Vance's new play.

There will be no Actors' Fund benefit in New York this season.

THE USHER.



E. S. Willard has taken a stand in regard to bad dressing-rooms that is worthy of emulation by other stars.

My friend Stephen Fiske is authority for the statement that Willard has refused to re-book in eight theatres where he has played this season because the "dressing-room accommodation was neither sufficient, decent, nor healthful."

Bravo, Willard!

Touch the pockets of neglectful theatre managers once or twice in this practical manner and they will find it highly desirable to house actors respectably.

Among the nightmare darts that constitute the Spring exhibition at the Academy, which opened yesterday, there is a portrait of Joseph Jefferson that deserves the prominent place it occupies among the worst examples in the whole hideous show.

It is difficult to perceive whether the artist—whose name, for sweet charity's sake, had better not be mentioned—intended to represent Mr. Jefferson in propria persona or as Rip Van Winkle. There are some traces of the man and a few traces of the character blended puzzlingly in this picture, but it is difficult to recognize a resemblance to the actor in the red-nosed, mouth-distorted visage that looks out strangely from the canvas.

In connection with this awful Spring exhibition, by the way, the thought suggests itself that the best American artists religiously shun the Academy and that the sole qualification to become an Academician and enjoy the privileges of precedence and a monopoly of "the line" is the ability to paint badly.

Women's vanity sometimes causes strange transformations. The former favorite of London society is now the heir of "Squire" Abington, deceased sport and associate of toughs.

Unfortunately, the woman that defies all social laws is not the woman of sensibility. Were it otherwise, no greater curse could be visited upon her than such an inheritance from such a source.

But in spite of the prevalence of gold worship, and in spite of the extraordinary inversions that that worship brings about, happily the value of a good name remains unimpaired.

The date of the departure of Mr. Daly's company for London has been postponed, owing to delays in building their new theatre over there.

It was to have been finished by June, but there is no prospect that it will be ready for opening until early Autumn.

The Daly company will probably sail for England in August.

Thus far arrangements have been made to keep open nine New York theatres during the Summer.

The fare provided will be of the usual warm weather variety. Burlesque and burlesque opera will prevail.

These forms of amusement are especially calculated to please the fancy of the World's Fair pilgrims as well as the tied-at-home portion of the community.

Certain quidnuncs professed to doubt the reliability of *The Mirror's* information when it asserted several weeks ago that Mr. Palmer had secured the lease of the Garden Theatre, beginning in January next.

There has been no question that Mr. Palmer would be interested in the management of that house, since the announcement was first made in these columns. The only point in abeyance was the extent to which he would be interested.

He finally arranged to assume the sole management, instead of becoming a partner with Mr. Stanton, as originally contemplated.

The Actors' Fund tax on complimentary tickets, which Mr. Palmer has been experimenting with during the past four weeks, has met with the amplest encouragement at Palmer's Theatre.

When the eminently successful results of the scheme are reported to the trustees of the Fund at their next meeting, it is likely

that a general adoption of the plan will follow.

Mr. Pastor has put it into operation at his theatre, and Mr. Knowles is trying it at both his Brooklyn houses.

At the Fund tax is imposed by one hundred and fifty theatres in this city and throughout the country, the revenue will be sufficient to support the institution's work without help from other sources.

The claims upon the Fund's charity are increasing constantly. The disbursements this year will be in the neighborhood of \$40,000. No benefits have been given, and consequently the Fund's principle has been eaten into.

The tax of ten cents on every complimentary ticket issued by a theatre has several obvious recommendations: it will remove the burden of carrying the Fund from the shoulders of half-a-dozen managers and distribute it equally among the profession; it will permanently insure an adequate income for the Fund's work without resort to uncertain and intermittent benefits; it will solve all the financial problems that have worried far seeing friends of the institution.

The splendid success of the trial of the scheme at Palmer's Theatre proves its thorough practicability. Not one applicant for complimentary tickets there has objected to the tax. On the contrary, every professional has hailed it as a capital idea.

There seems to be no reason why it should not be adopted universally.

The *Hartford Post* devoted an editorial, headed "A Sage Outrage," to Hoyt's A Temperance Town the other day.

The *Post* pointed out that the piece burlesques temperance and gibes at religion. It quoted a couple of choice lines from the dialogue to illustrate. A young man is asked by his sweetheart, "Do you love the Lord?" and he answers: "Don't know—never made his acquaintance."

The *Post* characterized the piece as a libel on the better instincts of humanity, and pronounced it to be "far more dangerous, more damaging to public morals, more indecent to what is pure and good in modern life than the old English dramas with their natural coarseness, or the frankness of so-called modern spectacles."

This denunciation has called forth a letter from Hoyt, printed in the *Post* of Sunday.

Hoyt expresses himself as overjoyed with the *Post's* denunciation. He is tickled to death by the distinction of its editorial consideration.

"It is in my opinion the most flattering notice I ever received," he says.

It is not every one that possesses Hoyt's ability to turn a kick into a compliment.

Apropos of Thomas Bailey Aldrich's denial that his blank verse play *Mercedes* would be acted by the Theatre of Arts and Letters on April 17, I hear that Mr. McDowell fully expected to present it, and would have done so had not a misunderstanding arisen with the distinguished author.

Mercedes has enjoyed popularity among Mr. Aldrich's admirers. It has been published for some time. There was some talk of its being produced last season at Palmer's, but the plan fell through.

It is believed that the title-role is especially adapted to Julia Arthur's dramatic powers, and in both the productions referred to her appearance in it was contemplated.

THE GARDEN'S NEW LESSEE.

A. M. Palmer, who has secured the lease of the Garden Theatre, will assume the management beginning next January. Edmund C. Stanton will not be associated with him, as has been expected.

T. Henry French, the present manager of the theatre gives out as his reason for resigning the position that his time will be taken up altogether with the management of the Broadway and the new American Theatres.

Said Mr. Palmer to a *Mirror* reporter yesterday: "I have not yet made any plans in connection with the Garden. Whether my stock company will play there or at Palmer's Theatre I have not decided, or even considered. E. S. Willard will play three months in New York next season at one of my theatres, and it is possible that his engagement will be at the Garden."

NOT A ROBBERY.

It is sad to relate, but the latest diamond robbery in the profession turns out to be all a mistake. The papers said yesterday that Sadie Martinot had been robbed by a discharged maid of a diamond ring. The facts are that Miss Martinot lent her maid one of her rings. When she made up her mind to discharge this servant, the girl refused to return the ring, claiming that her employer had given it to her as a present. Miss Martinot appealed to the police. After some denuring the maid returned the ring to its owner. That is the whole story.

MANAGER MURTHA'S BENEFIT.

The benefit to Manager Frank B. Murtha, of the Windsor Theatre, on Sunday night, was very successful, that theatre being crowded and the entertainment being good. Bayne's orchestra, the Imperial Quartette,

Stanislaus Stange, J. W. Kelly, Julia Arthur, Sam Collins, Sadie McDonald, Walter Leon Frederick Paulding, Vaita Craigen, C. Edgar Dobson, Alah Richmond, Dan H. Quinn, Lillian Harper, Harry Dietz, J. K. Murray, May Wentworth, John B. Ince, Felix Hovey, Adelaide Stanhope, the Murray Brothers, John C. Rice, and Sallie Cohen took part. James J. Armstrong managed the performance, and about \$2,500 was realized.

AUGUSTUS PITOU'S NEW PLAYS.

A *Mirror* reporter caught Augustus Pitou between trains the other day, and Mr. Pitou talked to the point about his affairs and intentions.

"Chauncey Olcott has been received everywhere as a worthy successor of W. J. Scanlan," said Mr. Pitou. "In some of the principal cities his reception amounted to an ovation. As to *The Power of the Press*, I feel that it is a valuable property and will continue to be remunerative for a number of years.

"As to next season, I shall do nothing new during the early part of it. I shall produce a big drama, however, early in 1904. The plot is mine, but in the writing of the play I shall collaborate with George H. Jessop. The scenes are laid in New England, in a factory town. The labor question is not involved.

"I have a plot for another play. The scenario is completed. I think it contains the best material I have ever put together. At any rate, it has the most dramatic story. It is the outcome of much thought. For two years I have been working on it. I have not yet arranged with any one to collaborate on it. It is a society play and it deals with a social problem. It is peculiar. It tells about a married woman. The third act is a trial scene. There is a divorce case. At the end of the trial everybody—except two—on the stage believes the heroine to be guilty, but everybody in the audience knows her to be innocent.

"I hope to establish the commercial value of the play on this condition of things. That element—of letting the audience see the innocence of a character overwhelmingly believed to be guilty by the others in the cast—has made a phenomenal success in the case of three or four plays staged during my career."

VESTA VICTORIA'S VOGUE.

There is an impression in this country that advertising here is more flamboyant, ostentatious, aggressive, and personal than it is abroad. Traveling foreigners always say it is. The propaganda of the American circus and the American patent medicine, of course, has given color to this idea. In effete Europe people are more reposeful and less self-assertive. But the following announcement of an artist who is yet with us, cut from the latest issue of the *London Entertainer*, shows how matters are sometimes professionally presented in the British metropolis:

MISS VESTA VICTORIA.

Just concluded a week's successful spring engagement, Tony Pastor's Theatre, New York, and 3 weeks Shea's Theatre, Buffalo, with enormous success. Personally complimented, and universally acknowledged by proprietors, managers, press, and public to be not only the greatest and most talented lady living, but also that she has been all previous records of success of any English artist that has ever visited America.

Miss V. V. begs to thank Messrs. Tony Pastor and Shea and Co. individually for their offer of £200 to continue for the season; also their offer to return next season at an enormous increase of salary, with all expenses paid to and from America.

Miss V. V. again thanks Mr. and Mrs. Tony Pastor for the handsome Christmas box of a beautiful diamond pendant, with gold chain attached, and apiece with a miniature watch set in gold.

Returns to London, Easter Monday—

A Hamburg.

Evolution.

South London.

HIDDER CALLERS.

Among those that called at the *Mirror* office last week were the following: Lillian Clifton and Helen Wheatcroft, Edgar Davenport, Benjamin F. Dobson, W. B. Royston, Irene Purcell, Edgar Strakosch, John W. Hamilton, Maida Craigen, Harry Randolph, Clifford Leigh, Phyllis Ackland, Effie Seymour, Katherine Kendall, E. E. McFadden, J. M. Strauss, Gertrude Gifford, Edward Vroom, George W. Farren, George Power, Hugh Stanton, Adelaide Russell, Jule Walters, A. P. Dunlop, E. E. Basye, Dan Young, Marie Edgar, Agnes Maynard, Wilson Enos, J. A. Jessel, A. Blackwood.

TO OPEN A SUMMER GARDEN.

On April 6 a matinee will be given in the summer garden of the Hotel de Logerot for the benefit of the Young Men's Club, the event being the opening of the garden. Ramsay Morris will direct the entertainment, and Elsie de Wolfe and Mr. Giddens, of the Joseph company, will appear in scenes from *The Hunchback*. James T. Powers, Mr. Glendinning and Fritz Williams will also appear. The list of patronesses embraces the names of many of the women foremost in metropolitan social life.

KEITH AND THE UNION SQUARE.

The statement made by the daily papers last week that B. F. Keith, manager of the Bijou Theatre, Boston, had secured control of the Union Square Theatre, beginning on April 8, was premature. W. B. Seeskind, associated with Henry Greenwall, the present manager of the Union Square, told a *Mirror* reporter on Monday that, while it is quite likely that Mr. Keith will get the theatre, contracts to that effect are not signed.

AN ACTOR DISAPPEARS.

George Morrison, lately playing in Mr. Potter of Texas, left the Teutonia House, where he resided with his wife and child, last week Monday, saying that he was going to collect money due him. He did not reappear, and as he had been in straits for money, it was feared by his friends that he had committed suicide.

CUES.

George Parkes, formerly of Augustin Daly's company, has entered the Forrest Home.

W. J. Scanlan was reported to be better last week.

Adeline Mario-Celli d'Elpeux has sued Colonel James H. Mapleson to recover \$1,500 claimed to have been lent to him by her in 1885.

William T. Elliott, cashier of the Madison Square Garden company, is ill at his residence in this city.

Falk has recovered a verdict against Thomas H. Heffron and Augustus Ward Phelps for infringing his copyright of a photograph of Lillian Russell.

Doré Davidson and Ramie Austen are praised by the Philadelphia papers for their work in *Dangers of a Great City*, and the play is also well thought of.

SIDE TRACKED, a drawing attraction.

James Mortimer, author of *Glaciana*, with his daughter, witnessed that play in Philadelphia last Thursday night.

Charles Frohman will go to London and Paris this Summer.

The South Broad Street Theatre, Philadelphia, will probably be torn down and added to the Hotel Stanton.

Vincent Sternoyd has been engaged by John Stetson.

Mildred Connor will join The Leavenworth Case company in Brooklyn this week.

Thomas Hunter has been engaged to play in Blue Jeans next season.

Harry Lacy will resume his tour on Monday.

Annie Wood, of the Mr. Wilkinson's Widows company, is in town.

Marie Price has returned to town.

SIDE TRACKED, the big comedy hit.

Herbert A. Carr and the Lloyd Sisters have signed to appear in *Dreams* at the Grand Avenue Theatre, Philadelphia, this week.

Grace Kimball, who made a hit by reason of her natural and graceful appearance in *Hul o' the Hall* at Herrmann's Theatre last week, would have been the leading lady for Booth and Barrett had not the latter died.

Newton Chisnell will rejoin A Texas Steer company at the Bijou Theatre on April 10.

W. H. Lytell is again in New York.

SIDE TRACKED, Jacobs' Theatre, N. Y., March 27.

Lillian Ramsden, who as the sobriette of Corbet's company has played three parts and sang and danced, left that organization on Saturday night.

Bertha Welby and Anna Wardell entertained at Hardman Hall with readings and music last Thursday night.

Gol Smith Russell will produce a new play by Clyde Fitch during his Chicago engagement.

Thomas W. Keene will dedicate a new opera house in Plattsburg, N. Y., on April 6, playing *Richard III*.

SIDE TRACKED, a drawing attraction.

Sophia Monté will appear in *The Jolly Students* and *The Lovely Galatea* at the Union Square Theatre at a matinee on April 6.

Isabella Coe-McKee, who has been seriously ill, returned to the Nibbe company this week.

John Webster, of Nellie McHenry's company, has sailed for Europe in search of novelties.

The benefit to Emma R. Steiner at the Union Square Theatre last Thursday served to give many persons better ideas of that woman's critical and executive musical gifts, which are remarkable. The entertainment, too, revealed unusual good faith on the part of volunteers, there being no failure of appearance among the many that had offered service. An interesting feature was the debut of Belle Thompson as reader and actress. She read the chariot race from "Ben Hur" with moving force and feeling, and was notably original as Juliette in *Petticoat Perfidy*.

SIDE TRACKED, the big comedy hit.

Frank Lander's four-year-old daughter, who is in a Harlem boarding-school, is recovering from scarlet fever.

Ernest Peterson complained in the Essex Market Police Court on Friday against William Bauer. Both are members of the Concord Opera company. Peterson said Bauer slapped and scratched his face behind the scenes and drew a sword and swore to kill him. The matter was amicably settled in court.

Emmett C. King has been engaged by Alexander Salvini for his coming engagement at the Manhattan Opera House.

Mrs. Gerald Stuart Donaldson has composed a lively schottische entitled "Jack in the Box" and a very pretty waltz called "Village Beauty." Both pieces have been published by Willis Woodward and Company, of this city.

SIDE TRACKED, Jacobs' Theatre, N. Y., March 27.

Middletown, O., Lodge No. 257, B. P. O. E., was instituted on March 22 by Judge O. G. Berry, district deputy, and Allen O. Myers, grand secretary. The new lodge has forty-one charter members.

SIDE TRACKED, the big comedy hit.

Sixty-five trunks belonging to about thirty minor operatic performers engaged by Abbey, Schoeffel and Gran, for their Chicago enterprise were attached and detained by the customs officers last Tuesday, on the claim that besides the "tools of trade," consisting of tights, costumes, etc., there were dutiable articles. Mr. Abbey explained that the luggage was packed so hurriedly that perhaps articles that should bear duty were included, and expressed full willingness to release them by all necessary compliance with the law.

"We have all, rich and poor, during our lives been confronted with a kiss which has its story; be it a tale of woe or an ecstatic dream of bliss." Season 1931-2 entirely booked in leading theatres exclusively under the personal direction of
FRED SCHWARTZ. Address per card.

ALABAMA

CALIFORNIA

COLORADO.

CONNECTICUT

NEWBURYPORT.—**BROADWAY THEATRE** (E. L. Davis, manager): The New South was presented March 27 to a good-sized house. The play and made the biggest hit of the season, and Mr. Grist and Miss Davies had to respond to a number of encores. —**ITEM:** Manager Dennis' son celebrated his eighth birthday by giving a theatre party some half dozen boy friends, and The New South

FLORIDA

GEORGIA

ILLINOIS

ROCKFORD—**OPERA HOUSE** (C. C. Jones, manager): Holden Comedy co. week of March 13-14 good business.—**ITEMS:** Manager Jones attended the G. A. K. encampment at Springfield last week. R. R. Quigley, the house electrician, died at Presbyterian Hospital in Chicago from the effect of an unsuccessful operation to remove a tumor was held in high esteem by all. The funeral

KANSAS.
TOPEKA.—CRAWFORD'S OPERA HOUSE (O
Crawford, manager): Isaac Payton Comedy

T. co., very large audience at high prices. The

**THE NEW YORK
DRAMATIC MIRROR**
(ESTABLISHED JAN. 4, 1891)
THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET
HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.
Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, \$1.00 per line for three months.
Two-line "display" professional cards, \$1.00 for three months.
3 for six months; \$1.50 for one year.
Manager's Directory cards, \$1.00 per line for three months.
Reading notices (marked "R") 50 cents per line.
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.
DESCRIPTION.
One year, \$12.00; six months, \$7.00; three months, \$4.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$1.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57, Leadenhall Street, and at American Newspaper Agency, 25, King William Street. In Paris, at the Grand Hotel, King's and at Boulevard, 17, Avenue de l'Opera. Advertisements and notices sent received at the Paris office of The Mirror, 41, Rue de Rennes. The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

NEW YORK. APRIL 1, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THE CRUST OF SOCIETY, N. E. M.
CASINO—THE GONDOLIERS, 8:15 P. M.
EMPIRE—THE GIRL I LEFT BEHIND ME, 8:15 P. M.
GRAND OPERA HOUSE—ROBERT DOWNING, 8:15 P. M.
HARRIGAN'S—CORDELIA'S ASPIRATIONS, N. E. M.
M. E. JACOBI'S—SIDE TRACKED, 8:15 P. M.
IMPERIAL MUSIC HALL—VARIETY.
KOSTER AND BIAL'S—VARIETY AND ORBERTA.
LYCEUM—AMERICANS ABROAD, 8:15 P. M.
PALMER'S—LADY WINDERMERE'S FAN, 8:20 P. M.
PEOPLES—THE OPERATOR, N. E. M.
STAR—BROTHER JOHN, 8:15 P. M.
THE PASTOR'S—VARIETY, N. E. M.
UNION SQUARE—JOSHUA, 8:15 P. M.

BROOKLYN.
AMPHION—THE LEAVENWORTH CASE.
REDFORD AVENUE—TWO SISTERS.
COLUMBIA—JULIA MARLOWE.
GRAND OPERA HOUSE—JAMES T. POWERS.
PARK—HERRMANN.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all else and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

TREADING upon the heels of the poor business of the KENDALS at the Avenue Theatre, London, comes sharp criticism of Mrs. Kendal in the *Referee*, whose writer, after generally assailing her for lapsing from artistic methods particularly describes some of her gestures as "penny-plain-and-two-pence-colored." And the alleged retrogression in Mrs. Kendal's art is attributed to the influences of American audiences. Well! well! And alas!

THE melancholy exponent of the legitimate who, disengaged, may look with disgust and envy upon the pecuniary rewards of the distinguished disciples of pugilism who have been grafted on the drama should find a cynical comfort in the fact that they are not at the top-notch. The boxing kangaroo earns for its owner £24,000 a year, and when some one writes a play around the marsupial, the others will fade out of theatrical view.

"AN ACTOR" asked in THE MIRROR last week, "Is the Big Man in Demand?" and insinuated that adipose tissue, with relatively seemly longitude, a luxurious moustache, and other features of purely physical pulchritude controlled managers today in their selection of leading men. And yet, the man that can act need never fear managerial scales, mirrors and tape-measures.

READING of the Queen's command that Irving give a performance of Becket at Windsor, no doubt many wish they were able also to decree to like effect. And yet a better performance is witnessed by those that see Becket at the Lyceum.

HOLY WEEK brings a holy calm to metropolitan theatricals. But the Easter boom will change all that.

SHINING EXCEPTIONS.

WHEN Professor Blackie, of the University of Edinburgh, told the students of that institution that HENRY IRVING was doing as much good in the world as most clergymen, he declared a truth and illustrated his own courage.

There are no doubt very many clergymen who believe that the theatre has noble powers for moral and intellectual development, but very few of them dare to tell this truth or to acknowledge this belief.

A shining exception to the rule is the Rev. J. B. SICOX, of Oakland, Cal. In a recent sermon he recognized the stage as a popular institution as old as civilization itself, and added that "wholesome amusement is as much a want of human nature as wholesome food." "The play side of nature," said he, "is as divine as the prayer side. I don't want to go to a heaven where I can't laugh. God endowed the humorist as he endowed the philosopher. The theatre is not to be condemned because it is dramatic. Anything that will afford innocent diversion and recreating amusement to the people should be welcomed with delight. The theatre is here to stay. It will stay in the world because it has its roots in human nature and in human wants."

There are church people that will no doubt regard this as heterodoxy, but it is truth, nevertheless. And there are clergymen that will insist that the Rev. J. B. SICOX has disgraced his cloth, whereas he has honored it. The world moves.

BREAKING THE RECORD.

THE remarkable increase of THE MIRROR'S advertising business is worthy of note. The record of previous years has been broken every week this season.

In the month of March, 1893, THE MIRROR contained 64 columns of advertising, an average of 16 columns a week. Last month it contained 114 columns, an average of 28½ columns a week. These figures indicate the extent of the growth that has taken place during the past twelvemonth.

The facts that THE MIRROR is steadily expanding its influence and circulation and that it is the best medium for theatrical advertising in the United States account for the notable enlargement of our business department. Managers and actors know by experience that advertising in this journal pays and that their announcements and their wants obtain the widest publicity here.

It is worthy of observation, moreover, that the character of THE MIRROR'S advertising patronage is of the best. In this, as in other respects, the showing is consistent with the high standing of the paper.

A WESTERN paper says that CORBETT can perfectly imitate MANSFIELD'S personation of Beau Brummel, and adds that the former purposes to give a one-act version of the play of that name in New York. Which suggests that in order to protect himself, Mr. MANSFIELD perhaps ought to go into training.

PERSONAL.

HALL.—Minnie Hall arrived in this city last week from Europe.

MANSFIELD.—Richard Mansfield received almost an ovation at the Harlem Opera House last Wednesday night. He played Chevalier in A Parisian Romance, and in spite of bad weather the house was crowded. At the close of the fourth act Mr. Mansfield was recalled eight times, and then was obliged to make a short speech.

BATCHELDER.—Fannie Batchelder, playing the part of Rosy McFudd in Cordelia's Aspirations at Harrigan's Theatre, is very attractive in her crinoline ball dress. Her abundant copper colored hair is arranged in a fashion few could imitate.

BERTRAM.—Helen Bertram, the prima donna of the J. C. Duff Opera company, was cast unfortunately in The Basche. She is seen to excellent advantage, however, in The Gondoliers. Miss Bertram has had training in the best companies. She is remembered chiefly for her clever acting and agreeable singing in such light operas as The Tar and the Tartar, The Queen's Mate and The King's Fool.

HAYDEN.—W. R. Hayden, the energetic manager of Stuart Robson, is in New York paving the way for his star's engagement in May at the Fifth Avenue. Mr. Hayden has engaged Giles Shine for Mr. Robson's company.

BURROUGHS.—Agnes Burroughs is mentioned with special favor by the press for excellent work in support of Mme. Janauschek.

SANGER.—Frank W. Sanger and party sailed from Gibraltar last Friday, and are due in New York on April 3.

LANGTRY.—It is cabled from Nice that "Squire" Baird, who died of pneumonia in New Orleans the other day, has left to Mrs. Langtry \$200,000 a year, with his racing stud and his Newmarket establishment.

DU SAILLO.—Gabrielle Du Saille writes to THE MIRROR deprecating the connection of her name by an evening paper with the proposal for a theatrical benefit to Mrs. Harris, the mother of Carlyle W. Harris, although endorsing such a project.

STANLEY.—Charlotte M. Stanley, the well-known author and actress, has been obliged to abandon her contemplated tour with Only a Pauper, owing to illness. Miss Stanley is suffering from a serious attack of congestion of the brain. She is at 93 East Washington Street, Chicago.

TAVARY.—The preparations making for Marie Tavary's tour in English opera next season are of a nature so extensive that there is reason to believe the enterprise will be eminently successful. Madame Tavary is one of the most gifted grand opera prima donnas in the world.

GROSSMITH.—George Grossmith's first engagement in this city was not especially lucrative. His return to Chickering Hall, however, has resulted in crowded houses. Mr. Grossmith is preëminent in his peculiar field of entertainment.

EDWARDS.—Emilie Edwards is reported to have scored a decided success as Madame de Pompadour in Fontenelle. She played the part at short notice in Chicago and will continue in it to the close of James O'Neill's season.

LEWIS.—Ada Lewis' cleverness is revealed even in the short parts she has recently had at Harrigan's. Her friends look forward to the time when she will get a chance at another character as fruitful as that of the "tough girl." Miss Lewis, who is still very young, was educated in a convent. One of her uncles is a priest.

WATKINS.—Veteran Harry Watkins takes a lively interest in all theatrical events, and he "comes out strong" in the lobby when a play is revived that permits comparisons with former casts. Mr. Watkins' tenacious memory goes back to the early 40's. He is so active in brain and body that nobody believes him when he tells his age.

ABBEY.—Henry E. Abbey and his partner, John B. Schoeffel, are in Chicago. Mr. Abbey will return to New York on Tuesday.

TEARLE.—Mrs. Osmond Tearle (Minnie Conway) has been seriously ill in England for several weeks. She is convalescing.

SOLOMON.—Frederick Solomon has been engaged by students of Yale College to direct rehearsals of some forthcoming amateur performances.

PINERO.—The son of A. W. Pinero, the English dramatist, is a staff writer for the New York Sun, and has become a permanent resident of Paterson, N. J.

HUNTINGTON.—Grace Huntington, whose last engagement was with Mrs. Bernard Beere as leading lady, is now residing in New York on the West Boulevard. She figures as a hostess every Friday evening, and among her guests are many professionals.

CLAIRE.—It is altogether improbable that Attalie Claire-Kayne will sing in grand opera in London next Summer, as has been asserted.

BRISAC.—Alfred Brisac, who has been stage manager of the Minna Gale-Haynes company, went to Chicago on Sunday to stage manage the spectacle, America.

DENE.—Dorothy Dene, who had to leave E. J. Henley's support because of illness, is slowly regaining her health.

LYONS.—Leslie Lyons, the ingénue, has returned from the Wyoming Valley, where she has been resting for a month. It is likely that within a day or two she will sign a contract for a brief Spring engagement.

LAMBS.—The Lambs are preparing to give a big public gambol.

STRAKOSCH.—Harriet Avery Strakosch, the prima-donna, who retired temporarily from the stage, called at the MIRROR office last week. She is in capital health and voice, and announces her intention to return to the stage. She is an excellent artist, and has a large repertoire of light and grand opera.

MITCHELL.—Maggie Mitchell will return to the stage next season.

STEVENS.—Ben Stevens, manager of De Wolf Hopper, will spend the next two weeks sitting between Philadelphia and New York, attending to business affairs in connection with the production of Panjan-irum by Mr. Hopper at the Broadway.

LAWRENCE.—The many friends made by Katie Lawrence, the English vaudeville performer, during her recent engagement at

Tony Pastor's, will be sorry to hear that she is so ill that she is unable to fulfil her engagements in London.

THE ART OF FENCING.

"Why do actors neglect the art of fencing?" asked Richard B. Malchien, formerly instructor of the Toronto Fencing Club, and now a teacher in the American School of the Dramatic Arts, in conversation with a *Mirror* man the other day. "Of all the arts connected with the grandest art of all, the dramatic, fencing is one of the most useful, and yet it is the most neglected."

"Whenever an actor has to use a sword upon the stage the chances are that his audience will be treated to awkwardness. Very few actors know its use, yet there are many reasons why actors should master the handling of this weapon. At the American Academy of the Dramatic Arts the studies of the novice begin with fencing, and this is kept up almost throughout the course."

"There are reasons for this," continued Mr. Malchien. "First, it eases up and makes pliable all the joints of the body, so that the movements become free, and at the same time it gives control over every muscle in the body. The result of this is seen in poise and grace of carriage. Second, fencing is a splendid recreation. It will keep actors—who have much time and take too little exercise—in good health. Once acquired, the art is one of mental relaxation and enjoyment as well as physical exercise, and is admirably suited to persons of artistic temperament. Third, as mentioned before, it is a necessary artistic requirement. Most of Shakespeare's plays call for the use of the sword. Shakespeare himself was evidently a good swordsman, for all his fencing scenes were written with a knowledge of the art. He was undoubtedly a pupil of Vincent Saviolo, a noted fencing master who taught in London about 1590."

"Actors, when they are required to fence, too often make the mistake of going to the nearest fencing master available and learning a few 'passes' and the position of 'on guard.' There are few capable instructors in the country. Most of them are pretenders, and even the few that can fence have not made the art a study thoroughly and historically. That is why we always see the duel at the Danish court during the middle ages, in Hamlet, played with a pair of nineteenth century foils, and Hamlet and Laertes going through the graceful 'salute' of the modern fencing-room. Fencing is an interesting study, and one worthy of receiving more attention from the dramatic profession."

Mr. Malchien describes himself as the champion fencer of America. He won unusual notice in Toronto some time ago for the realism of a fencing scene in The Corsican Brothers staged in this particular under his direction.

OSWEGO'S NEW OPERA HOUSE.

A new and modern opera house will be built at Oswego for next season's business by M. B. Richardson, a prominent man of that place. L. Lempert, of Rochester, is the architect. The house is to be first-class in every respect. It is probable that the management will be offered to J. A. Wallace, manager of the late Academy of Music, as he made a great success of the Academy.

LETTERS TO THE EDITOR.

MANAGER STETSON STATES HIS CASE.

GLOBE THEATRE,
BOSTON, March 20, 1893.
To the Editor of the Dramatic Mirror:
SIR.—On December 12, 1892, I produced at the Globe Theatre, Boston, a play entitled The Crust of Society, the plot of which was taken from Dumas. It was adapted to the American stage by Miss Louise Imogene Guiney, expressly for me, the greater portion being her purely original composition, and the action being transferred from Paris to London. The stage effects were devised by Mr. William Seymour, being original with him. He also aided in the dialogue and condensed the piece from five to four acts. My version is chiefly original in the language, situation and stage business, and not a mere translation. Up to that time no other play from the same source had been produced in this country. The great success of The Crust of Society in Boston, New York, Philadelphia, Baltimore, Chicago, Cincinnati, St. Louis, San Francisco—literally from the Atlantic to the Pacific—and wherever presented by me is a matter of indisputable record. It has inspired numerous colorable imitations, under titles designed to deceive the public, and just desecrated enough, through the variation of one word (Crust) to make the deception more plausible. It is to those attempts to trade upon the success of my original version and my determination to fully protect my legal rights therein, that I now desire to invite the attention of the public.
Respectfully yours,
JOHN STETSON.

MRS. HAMILTON RESPONDS.

NEW YORK, March 23, 1893.
To the Editor of the Dramatic Mirror:
SIR.—I am surprised at the audacious falsehood contained in Messrs Burke Lirem and Murdoch's letter in your issue of this week. For obvious reasons the "repostulating," if such a word can be used to express a preposterous demand couched in profane language, was almost entirely with me, as Mr. Hamilton did not speak more than a half-dozen words, and those he addressed to Burke in so low a tone that I failed to hear what he said during the entire occurrence. I have paid salaries in full up to date of closing, with the exception of a half week due to Murdoch, which, in his unceremonious departure, he never demanded. Hoping you will give me space for this true statement of a disagreeable matter, I remain, yours very respectfully,
MRS. MAY WARD HAMILTON,
Sole proprietress and Manageress
Louise Hamilton Company.

DR. HOUGHTON'S ONE REQUEST.

NEW YORK, March 25, 1893.
To the Editor of the Dramatic Mirror:
SIR.—There are few persons in New York who take more interest in the dramatic profession than the Rev. Dr. Houghton feels for all connected with the stage. This interest has overcome many persons of the narrow-minded prejudice felt in old-fashioned minds.
One who realizes this, begs, to remind managers that Dr. Houghton's only request to the profession is that theatres shall be closed on Good Friday. This day draws near.
How many will think of Dr. Houghton's wish that no entertainments will take place on this solemn day?
A READER.

THE STARRING TOUR OF
America's Youngest and Most Promising Tragedian,

MR. LAWRENCE HANLEY

Supported by his superb company, will begin at Norfolk, Va., April 3, 1893. Presenting an adaptation, by BLANCHE MARSDEN, of a famous tragic-comedy entitled

"THE PLAYER."

A legitimate novelty in four acts, the first of which presumably occurs at

DRURY LANE THEATRE, LONDON.

Which will enable Mr. Hanley to appear in the most powerful act from one of the following standard tragedy:

HAMLET, OTHELLO, ROMEO AND JULIET, MACBETH, &c., &c.

ELABORATE SCENERY.

COSTLY COSTUMES.

PERFECT DETAIL.

A. A. APPLETON, BUSINESS MANAGER.

Under the direction of FRANK MAEDER.

Permanent New York address DUNLOP'S, 29 West 26th Street.

CELEBRATED NEWSPAPERS.

Outside of the advertising columns of the newspapers scarcely any advertising is done by N. W. Hanley, in behalf of Harrigan's Theatre, although it is the rule for some managers of combination theatres to distribute a photograph ticket throughout New York and frequently in other cities. As each lithograph ticket means two reserved seats it may be seen that a very considerable slice of an audience is made up sometimes of these "dead-heads." Mr. Hanley, however, has seen fit to discontinue the prolific use of this medium of drawing people to the theatre as it is rather small and as the auditorium is generally crowded with people who pay for their seats.

"Still, there are a good many that see a performance for nothing," observed a *Mirror* reporter the other day.

"Not so many as you might think," said Mr. Hanley. "Of course, papers like the *Herald*, the *Sun*, the *Mirror* are allotted seats for the first night in or for that they may pass judgment upon the play, but after that they rarely ask for seats in proportion as they have the right to do. Still, there is a large class of what I call 'celebrated newspapers.' It may be as well for the *Mirror* to print a list of them and to add that a manager should always send his advertisement, and seats to each. If anyone has not heard of these newspapers it simply demonstrates clearly that the person is not 'up to date.'"

"What papers do you mean?"

"Well, there is the *New York Transcript*, the *New York Advocate*, the *New York Uptown Visitor*.

"But who ever heard of these papers?" interposed the reporter.

"Don't interrupt," said Mr. Hanley. "Here are some more. Of course, you know intimately the reputation of the *New York Westchester Free Lance*, the *New York School*, the *New Jersey Town Gossip*, the *New York Doctor*, *Harlem Life*, the *New York Theatregoer*, the *Richmond County Democrat*, the *New Brunswick daily* and *weekly Home News*, the *Long Island Recorder*, the *West Side Leader*, the *New York Musical Echo*, the *Produce Exchange Reporter*, the *New York Post*, the *Boston weekly Amusement Bulletin*, the *Passaic Advertiser*, the *Greenpoint Independent*, the *New York Tablet*, *Eleanor Kirke's Idea*, *Saturday Chat*, the *Philadelphia Sunday Graphic*, and the *New York Sunday Union*.

"All these," concluded Mr. Hanley, "are celebrated newspapers that demand and should receive recognition at the box-office, for they represent the power of the press."

FOR "AUNT LOUISA."

It is announced that the programme for the Testimonial to "Aunt" Louisa Eldridge, at the Academy on the afternoon of April 6, will be large and varied. It will include comedy, drama, opera and vaudeville. The trial scene from *Aunt Jack* will be given with the original cast. The jury will be composed of all the leading New York managers. Some of them will have lines to speak. Another feature of the programme will be a reception that "Aunt Louisa" will give on the stage. Many soubrettes and skirt dancers will appear together in a new specialty, and several comedians will take part in a skit.

The testimonial will be given under the auspices of a large number of actresses, managers and newspaper men, including Mrs. John Drew, Mme. Ponisi, Mme. Modjeska, Mme. Nordica, Agnes Booth-Schofield, Rose Coghlan, Marie Tempest, Mrs. D. P. Bowers, George Drew Barrymore, Henry E. Abbey, H. C. Miner, Alfred Thompson, Frank W. Sanger, Tony Pastor, A. M. Palmer, William E. Sinn, Eugene Tompkins, Proctor and Turner, T. Henry French, Rudolph Aronson, Daniel Frohman, Edwin Knowles, Theodore Moss, William Winter, John A. Cockerill, E. A. Dithmar, J. Rankin Towse, Harrison Grey Fiske, John W. Keller, Joseph Howard, Jr., Franklin Fyles, and Stephen Fiske.

Among the subscriptions thus far received are: Henry E. Abbey, \$100; G. W. Turner, \$50; H. W. Kiddle, \$10; Charles E. Ford, \$10; Constant Andrews, \$10; Mrs. A. M. Palmer, \$100; Tony Pastor, \$100; Hayman and Davis, \$25; William E. Sinn, \$25; Elbridge T. Gerry, \$100; R. Conne, \$150; Frank W. Sanger, \$100. Orders for seats may be sent to Henry E. Abbey, the treasurer, at 1432 Broadway.

AN OLD SUIT ENDED.

A lawsuit that originated in matters eighteen years old was settled by the Court of Appeals last Friday. Steele Mackaye made a contract with the former firm of Shook and Palmer to produce Rose Michel on a stipulated royalty. The play was presented

at the Union Square in 1875. Rose Eytinge acting the title role. After the run in New York Miss Eytinge took the play on tour. She paid no royalty to Mr. Mackaye, who claimed that Shook and Palmer were responsible under their original contract, although they had no connection whatever with Miss Eytinge's venture. Mr. Mackaye assigned his claim to F. B. Carpenter, who began suit to recover \$5,000. The case was tried, and the defendants won. Carpenter appealed, and the judgment of the lower court was affirmed, in the decision rendered last week.

THEATRE OF ARTS AGAIN.

The fourth performance of the Theatre of Arts and Letters took place at Hermann's on Thursday evening. There was a large audience. Three short plays were presented: The Decision of the Court, by Brander Mathews; The Other Woman, by Richard Harding Davis, and Hal o' the Hall, by John Harrison. In The Decision of the Court appeared Agnes Booth—whose return to the stage was welcomed cordially—and J. H. Gilmour. Both acted skilfully and with spirit. The comedy has many clever lines and is ingenious. Frederick Robinson, Nelson Wheatcroft, and Mand Monroe appeared in Mr. Davis' piece. The dialogue is well written and there are several interesting moments. Paul Arthur, Eugene Ormonde, Fred W. Sidney, John Bunny, and Grace Kimball played the principal parts in Hal o' the Hall. The play is a romantic costume comedy in two acts. There is nothing objectionable in it, nor is it especially interesting. Grace Kimball made quite a hit as the heroine—a pretty country girl in a pretty frock. Although nothing of transcendent value was revealed at this performance, it is certainly the Theatre's most successful subscription night up to date. The company is now on tour. It will be seen here again on April 27 at Proctor's Theatre.

OBITUARY.

Ira H. Moore died on Sunday at his home in Brooklyn, in his sixty-third year. He was an actor in early life, but gave up the stage and became superintendent of the Hudson River Railroad, which position he held for eleven years. He was afterward superintendent of the Sixth Avenue Railroad in this city and the Bushwick Railroad in Brooklyn. He became a general manager in the Fulton Bank, Brooklyn, in 1882, and remained in that employment until his death. He was an active member of the Forrest, Gilbert, Booth, Melpomene and other amateur theatrical societies, and it is said that Earth Kingdom, now the wife of George Gould, became an actress under his tutelage. The deceased was also an Elk. He leaves a wife and three children.

William L. Macdonald died on March 15 at Cambridge, Mass., after a long illness. He was born in Scotland fifty-seven years ago, but came to this country with his father when very young. He had a fine tenor voice, which was carefully trained, and for years he was prominent in the Clara Louise Kellogg Opera company. He also traveled with Ole Bull and Apy, and the Temple Quartette. He was noted as a singer of Scotch ballads. He retired from the stage several years ago and devoted himself to the business of his father, bookbinding. In 1870 he married Henrietta, daughter of ex-Mayor Fox, of Cambridge. She, with five children, survives him.

Charles W. Pringle, business manager of Richards and Pringle's Georgia Minstrels, died of pneumonia at Marysville, Cal., last week. His home was in Decatur, Ill., where he was born. He had been connected with the show business since 1870, and had been on the road continuously for years. He started several years ago as head bill-poster for the Barnum shows, and was later in advance of Deakins' Lilliputians, Cal Wagner's Minstrels, and Sprague's Original Georgia Minstrels. After the death of Z. W. Sprague, the deceased started with O. E. Richards, the company with which he was identified at the time of his death. He was a warm-hearted, jovial man, and had many friends.

Marwood Andrews died on Sunday, March 10, of pneumonia, after a short illness. He had been property man for Thomas W. Keene for seven years. He leaves a wife and three children.

Dr. Gustavus A. Kane died from lung trouble and general debility in Baltimore on Tuesday last, aged seventy-five years. He was well known to the professions of the stage and journalism.

Rufus C. Wilmarth, an old-time actor, died in Boston last week.

GOSSIP OF THE TOWN.

Brady and Garwood telegraph THE MIRROR enthusiastically about the success of Fitz and Webster in Detroit last week.

The San Francisco *Report* recently said: "Dapper Harry Corson Clark, of Dr. Cupid, seems to be out of place in that wild tangle. There is a Charles-Frohman Comedy-Company suggestion in his easy style and good dressing quite unusual in the traveling-company juvenile."

A statue to Barry Sullivan will be erected in Glasnevin Cemetery. The model of the statue, which has been submitted, represents Sullivan in the character of Hamlet as he appeared in the grave scene.

Manager William Harris has secured the Star Theatre for a run of *A Mad Bargain*, beginning on May 1. Maggie Cline will appear with the company.

A jury in Yankton, S. D., has refused a divorce to Herbert Hall Winslow.

F. J. Currier has returned to New York after an absence of two years during which he has toured the Australian colonies. Mr. Currier went to Australia to produce Neil Burgess' County Fair, which did not win the success expected. Mr. Currier says the Australians did not understand the Yankee dialect. The Australian press, however, thought well of Mr. Currier's work as an actor. Mr. Currier returned to this city via England, where he secured rights to two or three farcical comedies which he intends to produce.

J. C. Knowles, described as "an American comedian," is doing the halls in London with great success.

SIDE TRACKED. Jacobs' Theatre, N. Y., March 27.

George H. Fortescue, who went to Australia with Rice's Evangeline, has just arrived in San Francisco.

Charles T. Ellis closed season at Corning, N. Y., on March 18.

The disappearance of Alfred Rheinstrom, manager of the Wheeling, W. Va., Opera House, chronicled in THE MIRROR last week, is said to have been due to bad business, the theatre suffering by a street car strike in that city. The affairs of the house are being arranged, and F. Riester, a former manager, will take charge and play out the season as booked.

In the suit of Manager Rich, of Boston, against the Taunton Theatre Company, to restrain the latter from leasing the new theatre in Taunton to any other party, the court has decided in favor of the company. Mr. Rich claimed that he was entitled to the lease of the building on a valuation of \$50,000, according to contract made. The Theatre Company found the cost of the theatre exceeded \$50,000 and demanded a higher rental of Mr. Rich, claiming that the latter had consented to the increase in cost.

SIDE TRACKED. a drawing attraction.

There's something in a name after all. In one of the Melbourne theatres there is a professional whistler named Don Garotto.

In the new play that Richard Mansfield will produce in Chicago in April he will play the part of a New York merchant of half a century ago. The play is called *The Great House of Vanbrough*, and was written by Silas Brandon, a young author that Mr. Mansfield met in the South. It is in four acts and five scenes, one of which takes place at the Battery, which in those days was the fashionable promenade.

Vincent Graham has been engaged as leading baritone for the Deshon Opera company, which is booked for an extended engagement in Chattanooga, Knoxville, Nashville and Memphis, Tenn. Manager Frank Deshon will visit New York on March 30-31, returning to Nashville in time to open the Spring engagement.

Council Bluffs, Ia., is discussing the opening of the theatre there on Sunday.

C. D. Wilmont, the well-known minstrel, has just returned from an extended trip through Europe, and is greeting old friends.

The Kendalls will begin their fourth tour of this country in this city at the Star Theatre on Oct. 9, under the management of Daniel Frohman. It is promised that they will present some new plays and an old comedy, in addition to their already familiar repertoire.

SIDE TRACKED. the big comedy hit.

The award of the prize of \$500 for the best libretto for a grand or comic opera by an American writer, offered by the National Conservatory of Music, has been postponed until June 1, owing to the large number of works entered in the competition.

Ettie Henderson was stricken with la grippe immediately after her return from Florida. She was much better yesterday, and she expects to be out again in a day or two.

In our special dispatch from Cincinnati last week Mr. McDonough, our correspondent, said of the opening of Carl A. Haswin's Silver King company that "Manager Barker's splendid staging of the play added materially to the production." This was an error. But one interior was furnished by the local theatre, the other seventeen scenes being carried. The Wilson Barrett company saw the play on Thursday afternoon and expressed their hearty approval of the production.

SIDE TRACKED. the big comedy hit.

H. W. Becker, manager of the Palace Theatre, Girardville, Pa., is in town. He reports business excellent, and says he has had a good season.

Ed. J. Connelly, who has made a hit as Major General Stanhope in Charles Dickson's *Incog*, spent last Saturday pleasantly in New York.

Litt and Davis, Walter Sanford, A. V. Pearson and Harry Kennedy have booked their attractions for the new Ninth Street Opera House, Kansas City, Mo., through T. H. Winnett.

SIDE TRACKED. a drawing attraction.

Jean Vorhees' company, in *Only a Farmer's Daughter*, will open in Washington next Monday. Dates in Baltimore, Pittsburg and Cincinnati will follow. Some changes are being made this week that will materially strengthen the production. Special engagements are now being made in New York, including one of a well-known child actress.

Harry Williams, manager of Katie Emmett, is quite ill. He has been confined to his room for three weeks. Miss Emmett is resting this week. She will open a two weeks engagement in Chicago next Monday.

Oliver Byron, whose business has been excellent all season, will close his regular season at Minneapolis. He will play a special starring engagement, supported by the Stockwell stock company, at Stockwell's Theatre, San Francisco, from April 24 to May 21.

W. R. Palmer, Jr., was inadvertently mentioned last week as "in advance of Larry the Lord." He has not been connected with that attraction since Jan. 4, when George L. Smith succeeded him.

SIDE TRACKED. the big comedy hit.

Edward Emery, who for five years was leading man with Charles Wyndham, will originate the leading part in Henry Guy Carter's new play, which will be produced on April 10.

Mlle. Nikita arrived last Friday on the *Normannia*, with a German cook and a French maid. Mlle. Nikita is known in private life as Louise Nicholson. She is American by birth, and it is said that her childhood was spent in captivity among the Indians, who, discovering her great natural vocal powers, returned her to civilization. She studied in Europe for years, and will appear in Chicago under the Abbey management.

Dan Mason, writing in correction of a statement published about a new play for Dan Sully, says: "We (meaning himself and Mr. Sully) are writing the play together. I am not occupied on it as an assistant, but am doing my full share of the work. There is one star part in it, for Mr. Sully. No other."

Presley B. French and Vera Conway are no longer with Corse Payton and Etta Reed. Willard Gorton joins the latter players at Lincoln, Neb.

SIDE TRACKED. a drawing attraction.

James O'Neill is resting in Chicago this week. He will resume his tour on Easter Monday, playing *Eastward*. Mr. O'Neill's successful season of thirty-two weeks in Fontenelle will close on April 15. It has cleared very large profits. On May 15 Mr. O'Neill will begin a special supplementary season in Boston at the Bowdoin Square Theatre, presenting *Fontenelle* and *Monte Cristo*, with a strong company, for an extended engagement.

Lady Charwick, a five-act drama by Jon d'Lack, will be produced at the Broadway Theatre the first week in May to start a fund for the establishment of a home for messenger boys.

A. M. Palmer has engaged passage for Europe on April 22, but there is a strong probability that he will not sail on that date, but will defer his departure until after the annual meeting of the Actors' Fund on June 6.

SIDE TRACKED. Jacobs' Theatre, N. Y., March 27.

TELEGRAPHIC NEWS

The Final Week of the Penitential Season Begins.

MME. DUSE FALLS ILL IN CHICAGO

Money Returned to a Large and Disappointed Audience.

VARIOUS CHANGES OF BILL

John Dunne hides the Goat-Marks, the Spectacular, in demand for a Matinee—“Tears and Smiles” Wilder Entertains a Sunday School Mass—A quiet night in the Windy City.

[Special to The Mirror.]

CHICAGO, March 27.

Duse seems to have caught the critics here, but as yet the theatregoers have fought rather shy of her. I am afraid that doubling the prices has frightened them away from Hooley's. "Why should I pay three 'bones' to hear an Italian when I can see Tom Seabrooke for half the money?" was a remark I overheard one of the scions of a noble (packing) house make the other night. Why, indeed? For my own part I confess that Duse has caught me personally, good and strong. I think she is a wonder. The company I don't much care for, excepting Ando, whom Charles Frohman would have if he spoke English. It confuses me somewhat when a whole parcel of "mafias," as Will McConnell calls them, are on the stage chattering together. In Fedora, for instance, the whole company comes in one by one and makes a sort of Italian jargon of it. Then Duse comes in and calmly takes in all of the checks, to employ a colloquialism. For giving us Eleonora Duse, we can forgive Italy for the organ grinders, the mafia, and for Burt Haverly's "Banana Song." The business at Hooley's was not large last week. Cavalleria Rusticana and La Laconferia drew the largest house Friday night. Fedora on Wednesday night had an audience remarkable only for the number of smart young men who thought themselves up to the times by wearing Fedora hats with dress suits.

A large crowd went to Hooley's to-night expecting to see Duse in Fedora. They were disappointed, for she was ill and did not play. Money was refunded or seats exchanged. Duse will play but three times this week.

John Dunne was here last Friday evening to join the Mystic Shrine. The man who managed the goat told me the next day that John had a very good rest in a saddle. He arrived Wednesday and immediately went into training for the ceremony of initiation by taking a Turkish bath. He could not find an Arabian bath in town and had to take the Turkish article. Friday night, after the ordeal, he fled to Winnipeg to join Patti Rosa and the company.

The Forty Club had a very enjoyable dinner last Tuesday evening at the Wellington. Among the guests were Francis Wilson, Wilton Mackaye, Ben King, Charles Plunkett, Burr W. McIntosh, Charles Williams, Fred Stanley, A. H. Canby, and Thomas Q. Seabrooke. Seabrooke, by the way, told of his early experience as an actor. He was considered a boy wonder by his townspeople, and one evening, after a particularly effective effort, a stranger was asked what he thought of young Seabrooke as a speaker. "Well," came the reply, "I prefer Ingersoll."

I ran across Dan Sully the other day. He is living in a mackintosh, as all of our people have been doing during the frightfully rainy weather of the past week. He tells me that he and his old partner, Dan Mason, have completed the first act of a new domestic comedy drama in which both have great faith and which they expect to produce during the current season. Sully was in company with his attorney, James E. Purnell, who is also at work on a play. He calls it In the Toils, and says that it is a drama for the toilers. I don't believe it.

Colonel James H. Meade, formerly of the Chicago Opera House, is in the city managing the mayoralty campaign of Carter Harrison.

Aristocracy begins its sixth and last week at the Columbia with a large house to-night. It will be followed by The Country Circus next Sunday night. Frank Percy Weadon is here in advance.

Manager Al Hayman, of the Columbia, reached here from the Hot Springs last week and left Saturday afternoon for the East. He told me that he intended going via Washington, and would reach New York city about Wednesday.

Thatcher closed a fairly good engagement in Tuxedo at the Schiller Saturday night, and this week a series of German performances is being given at the house. Next Monday Gloriana begins a return engagement, and during the second week the company will present The Shining Light, a new French farce, which Manager Anson Temple wired me was produced with great success in Philadelphia last Friday night.

Ted D. Marks, the spectacular agent, who is ahead of Gloriana, is being negotiated for by Steele Mackaye. I am told, Mr. Mackaye desiring him to appear as the rainbow in the

great Columbus spectacle at the Spectatorium next Summer. I don't think he would do, however. There are more than seven colors.

Lee Harrison has been here a week with Seabrooke but has not dropped in on me. I cannot understand it. I usually find him on the landing when I arrive in the morning. I believe he has an enemy in the company, as the matter sent in by the press agent the other day contained the name of "Levi" Harrison. Seabrooke's second week opened up well at the Grand last night. Mansfield follows him next week.

George W. Lederer, by the way, has won the suit I referred to in last week's despatch and has been given possession of the First Regiment Armory, on Jackson Street, which his wicked partner, Mr. Weil, rented on his own hook. His new music hall will be a go, he says. The hotel-keepers who secured it had already started the construction of rooms for a European hotel, but I don't think that will cut any figure.

Francis Wilson's four weeks' engagement comes to a close at the Chicago Opera House next Saturday night and John Russett's Comedians open in A Society Fad Sunday night. I understand that Sweatnam has taken the place of poor Luke Schoolcraft. Wilson's house to night is large.

Last evening Marshall Wilder gave an entertainment at the Chicago Opera House. I met him last Sunday up at the press exhibition of the model of Steele Mackaye's Spectatorium. He asked me if I thought it would hurt him to play Sunday night here. I said I did not see the difference between that and the sacred concerts George Floyd gives in your city. Then he seemed to feel easier and did a few card tricks for a Sunday School superintendent who was present. Later Wilder said he wished the small towns in the West had some hotel competition. At the house in Moomouth he said he found everything cold except the ice water.

Openings at the other houses yesterday were as follows: Augustus Pitou's Power of the Press at the Haymarket; Walter Sanford's Struggle of Life at the Alhambra; Carroll Johnson in The Irish Statesman at Havlin's; Hands Across the Sea at the Windsor; Florence Bindley in The Pay Train at the Academy of Music; Horace McVicker's Mr. Potter of Texas at the Clark Street Theatre; Mike Kelly and the Lilly Clay company at Sam T. Jack's Madison Street Opera House; the minstrels at Haverly's Casino-Eden Musee, and vaudeville at the minor houses.

I saw John Schoeffel at Hooley's this evening. He is here in the interests of Abbey. Schoeffel and Graub's big production of America, which opens at the Auditorium April 17. It will be a great production.

Holy Week will bring us many resting companies, those of James O'Neill and Hallen and Hart being the first to order rooms.

Tom Prior is here with Zeigfeld's big Trocadero, which opens in April. Kiraz La Shelle will join him then.

Steele Mackaye's press man is F. H. Wakefield, formerly with Margaret Mather. Mr. Mackaye does not call him a press agent. He refers to him as "the department of publicity." A wonder, eh?

The first of the World's Fair dramatic attractions, The Black Crook, opened to a big house at McVicker's to-night. You are familiar with the fine production.

"Biff" Hall.

CINCINNATI.

Summer Street-Sunday in Still Another Color-The Pike Grand to Main South, Havlin and Miles.

[Special to The Mirror.]

CINCINNATI, March 27.

The Brink of Society was presented at the Grand in admirable style to-night, the house being crowded. The honors of the evening were rather evenly divided between Alice Fisher and Henry Lee in the leading roles. The cast, which included Harry D. Clifton, Louise Banfield, and Grace Wallace Rounds, was thoroughly good, and the excellent staging added to the interest of the performance. The next attraction will be Minnie Seligman Cutting in My Official Wife.

The Country Circus was presented at the Walnut yesterday evening to a large audience. The leading roles were satisfactorily handled by Frank Tannehill, Jr., C. B. Hawkins, Joseph Crowell, and Lottie Alter. Annie Paxley next week.

The August Junkerman Comedy company began a return engagement at the Pike last evening presenting Hanna Nuette to an excellent house. Oskel Braestg will be the bill to-night and Dr. Klaus will be the concluding play. The Digby Bell Opera company next week.

McFee of Dublin, in the person of John T. Kelly, introduced himself yesterday at Havlin's to a large audience. Florie West, Adelaide Randall, and Harry Kelly contributed satisfactory support. Next week, Hallen and Hart.

The Westerner, which constituted the Fountain Square's attraction yesterday, was a new play to Cincinnati amusement-goers, but was well attended and well received. Pauline Willard in the role of the heroine made a good impression. Next week, Held in Savery.

The appearance of C. L. Davis at Henck's yesterday convinced those in attendance that Alvin Joslin is still attractive. The play was well staged. Next week, Dr. Carver in The Scout.

At Harris', yesterday. The Fast Mail attracted a large attendance at both matinee and evening performances. Next week, Peck's Bad Boy.

Harry Williams' Meteors, with John Hoey prominent, began a return engagement yesterday at the People's to one of the largest audiences of the season. Next week, Pat Reilly's company.

The Pike has been leased to Rainforth, Havlin and Miles for a period of five years from September, 1903, at an annual rental of \$8,000. These managers by this move have secured themselves against the possibility of first-class attractions elsewhere than at the Walnut and Grand, and a number of the Pike's next season's bookings will now be divided between the two houses.

Jake Rosenthal has retired from The Tar and Tartar management, and will devote his energies to booming Bessie Bonehill.

The Fountain Square owners have concluded to retire from management just as soon as a desirable lessee can be secured, and Acting Manager John Sullivan will resume his real estate business.

Manager Hallenberg was in Chicago last week completing arrangements for the appearance there of the Belstedt and Hallenberg orchestra during the World's Fair.

Hallen and Hart are resting here this week.

JAMES McDONOUGH.

PHILADELPHIA.

John Drew Scores Another Triumph—A Special Bill at the Park—No Other News.

[Special to The Mirror.]

PHILADELPHIA, March 27.

Interest to-night centres upon John Drew's stellar advent at the Broad. Although always one of the most popular players visiting Philadelphia, no reception accorded him has reached to-night's ovation. His audience was one of the largest, most fashionable, and most enthusiastically responsive that has ever been inside the Broad. Mr. Drew stays four weeks.

The Park was crowded. Mr. and Mrs. Sydney Drew opened the performance with Drifting Apart. Roland Reed followed with Land Me Your Wife, while Conroy and Fox amused with their specialty during the entr'acte. The music, which was better than the ordinary, was furnished by the combined orchestras of the Walnut and Park. The house will remain closed for the rest of the week, and open next Monday with Men and Women.

The performance at the Park to-night was a testimonial in honor of Manager Howe. Many of the professionals who are lying off this week were in the audience. Emma Jones, billed to do her crime-dance, had not arrived at a late hour.

Another Frohman farce was launched successfully last Friday at the Park. Leon Gandillot is the author, and Harry Paulton the adapter of A Shining Light. Although founded on the usual French theme, the farce contains many amusing situations that are new and dialogue that is often bright and sparkling. Henrietta Crossman gives her breeziest performance in the leading role and sings a comic song with all the verve and abandon of a café chantant singer. May Robson, Otis Harlan and Edwin Stevens also give bright performances, the burlesque of Paquerette and the French dances by Miss Robson being one of the hits of the performance. The company returns to the Park in May for a fortnight of A Shining Light.

Manager Holland produced Dreams, or Fun in a Photograph Gallery at the Girard Avenue to-night, and added another success to his long list. Frank Doane and Amy Lee fill the principal parts with their accustomed success. Mame Conway and the Lloyd Sisters were specially engaged for the farce. The next production is Fun MacCool, for which Herbert Carr has been engaged.

Wang goes on merrily at the Opera House. Hopper is devoting all his time these days to rehearsing Panjandrum which he expects to be another hit. All details of the new production are jealously guarded and the public will know little of the burlesque until its initial production.

The annual burlesque of the Mask and Wig Club is exciting more comment than anything else at present. The sale of seats for patronesses opened Saturday morning at nine but the line of purchasers began to form at the Opera House at about three p. m. on Friday. This breaks all foot-ball records to smithereens.

The Walnut is closed this week, with the exception of Wednesday evening when Col. Ingersoll will lecture on Shakespeare. Rice's 1492 opens on Easter Monday and will stay at the house for a month.

A Texas Steer is in its final week at the Chestnut. In the absence of Dorothy Sherrod, Annie Lewis has been playing Bossy Brander. It is said that Miss Lewis made a remarkable record in taking the part without a moment's notice when Miss Sherrod became ill in Washington. Wilson Barrett in The Silver King comes next Monday.

The Grand Opera House will reopen on Easter Monday under the management of Gustav Hinrichs and Al. Hoegerie. Hinrichs' Grand Opera company is the opening attraction, with Del Puente, Payn, and W. H. Clark, Mesdames Kronold, Louise Natali, Clara Poole, Basta Tavery, and Lizzie Mc Nichol-Vetta. The Duff Opera company will follow on April 10 for a month's stay. The Summer season of grand opera will open July 3 with Hinrichs' company. The house has been repaired and altered in various ways.

Openings at other houses to-night: The Waifs of New York at the Empire; Our Mahal, with Lew Bloom and Gracie Emmett, at the National; The Power of Gold at the People's; The Devil's Auction at the Arch; The Silver Age at the Standard; Emma Bell in The Cenci-ncean Case at Forepaugh's; The Faust Burlesque company at the Lyceum.

The Planter's Wife will be the Easter bill at Forepaugh's, with George Leacock, Fanny MacIntyre and Sam Edwards in the cast.

The production is by arrangement with Harry Lacy.

The Winter Circus closed on April 8, and about that time Adam Forepaugh's show opens its season in this city.

Manager Samuel T. Jack last week secured a lease for ten years of the new Standard Gaiety Theatre. Manager F. J. Hainer's experience with the house has not been successful so he will retire on April 30, when Mr. Jack will take possession. The house is closed this week but will reopen next Monday. It has a good location and will undoubtedly prove a valuable acquisition to the new management. Variety and burlesque combinations will be played.

Eleonora Duse returns to the Opera House April 17 for four performances. Adelaide Detchon will appear on Duse's off nights.

Manager Speck of the Standard lost a bright son last week. His many friends will regret to learn of his misfortune, as the child was a general favorite.

Clay Greene contracted with Manager Holland last week to produce several of his plays at the Girard Avenue next season. Some of the plays will be new, and others old successes.

Colonel L. A. Williams, playing the Standard last week as Keystone Bill in the Lost Scout, when mounting his horse in the play slipped and broke his leg. He is now in the Pennsylvania Hospital. Edwin Mayo, who was rehearsing at the house for this week's play, The Silver Age, volunteered to take Williams' part, which he did with success.

Max Arnold, the unfortunate blind actor, will receive a benefit at the Chestnut April 28.

JOHN N. CAVANAH.

BOSTON.

Miss Gale-Haynes' Farewell—The Arts and Letters Company Returns—Sunday News Notes.

[Special to The Mirror.]

BOSTON, March 27.

Although we do not have so many changes of bill to-night as for the last few weeks, yet the changes of plays at two houses are so numerous that theatregoers will be kept busy during the week.

Opinions will differ in regard to the most powerful attraction of the week. Julia Marlowe has gone, after a phenomenally successful engagement, but Boston still has the classic plays at one house. For at the Tremont Minna Gale-Haynes takes her farewell of the stage with this week's engagement. Mrs. Haynes has not appeared in Boston since she attained the position of a star; in fact, she has not played here since that memorable fortnight in 1890 at the Park when Booth and Barrett were last seen here.

The performance of As You Like It to-night was one of the best seen here for years. Mrs. Haynes' Rosalind is a very artistic piece of acting, fraught with grace.

Eben Plympton received a royal reception. Charles Barron and Mary Shaw were similarly honored. The company in its entirety is very strong, and the comedy is unusually well mounted.

In addition to Rosalind, Mrs. Haynes will play during the week Julia in The Hunchback, Pauline in The Lady of Lyons, and Juliet in Romeo and Juliet, her farewell appearance being as Parthenia in Ingomar.

The Theatre of Arts and Letters is to give us a varied menu during its week's stay at the Hollis Street, which was opened to-night.

The Other Woman, The Decision of the Court, and Squirrel Inn was the bill. The theatre was filled. The Other Woman proved a stupid opening piece. Agnes Booth, in The Decision of the Court, received an extremely cordial greeting, and acted with her well-known ability and made the conspicuous hit of the evening. Squirrel Inn was played with the same cast as at the Columbia.

Later in the week The Har vest, and Hal o' the Hall, are to be given, and the short pieces are to be so alternated that a different bill is presented each night. For Saturday night the outside public is to be excluded and the performance will be for the members of the Theatre of Arts and Letters exclusively, and the subscription performance rules will be enforced. No programmes will be given, and it is said that the name and the author of the piece will not be made known until after the performance. However, a very well founded rumor states it that the play is to be Giles Corey, by Miss Mary E. Wilkins, the New England novelist.

A new melodrama is at the Grand Opera House this evening, and a large audience gathered to see The Diamond Breaker.

The melodrama caught the fancy of the house. Etelka Wardell, who acted with much power, won the honors of the evening.

After Dark has been seen in Boston many a time, but still it is sure of a good business whenever it comes. The house drawn to-night was a very large one, for it seems that the addition of Maggie Cline to the company increased the attractiveness of the piece greatly. Von Vonson is to follow.

Shore Acres continues its uninterrupted success at the Museum, and preparations are being made for the fiftieth performance, which occurs next Tuesday. There is no question but that this is the greatest hit the Museum has known since Harbor Lights.

At the Columbia, the Manola-Mason company drew large houses all last week and the indications for this the final week of their engagement are even more encouraging, if such a thing were possible. Mr. Mason is sure to be greeted by a large audience whenever he plays in Boston and a return engagement would be extremely profitable, were it possible.

The Ensign is on the second and last week of its engagement at the Boston. The pace has repeated the success which it made here last season and the curtain has been raised

at least five times nightly at the conclusion of the fourth act. The audiences have been very large. The Lillian Russell Opera company follows next week in The Mountebanks.

William Gillette's inimitable creation of The Private Secretary has not lost its power to draw in Boston, and last week's business at the Globe was exceedingly good. This is the concluding week of the engagement. John Stetson's company returns on Monday to present The Crust of Society again. The second week of this organization's stay will be interrupted for five performances, the only ones which Duse will give in this city this season. Mr. Stetson made a brilliant stroke when he arranged for this engagement, for theatregoers are on the alert for an opportunity to see the great Italian actress. The demand for seats has begun already and prices have been doubled for the engagement.

A Temperance Town continues successfully at the Park. The Light on the Point is the bill at the Howard.

The Ta and the Ta-Ta is this week's burlesque at the Palace, where Bertato introduces new dances.

Lost in London was given at the Grand Museum to-night.

The London Sports are playing a return engagement at the Lyceum.

It looks as if May was to be the most attractive month in Boston's theatrical year. E. S. Willard will then be in the midst of his eight weeks' engagement at the Tremont. James O'Neill will be at the Bowdoin Square playing an extended engagement in Fontenelle and a revival of Monte Cristo. Alexander Salvini will undoubtedly be at the Boston most of that month presenting a number of pieces, and quite a number of old favorites are to be revived at the Grand Opera House with Annie M. Clarke in the principal parts. One of the most interesting events in May will be the production of Romeo and Juliet at the Grand Opera House.

Miss Clarke will play Romeo, while the Juliet is to be Maud Hoffmann, a young pupil of Mrs. Erving Winslow, said to be gifted with unusual talent. Miss Clarke has played Romeo at the Museum, but she has not been seen in the part for several seasons. Miss Hoffmann's many friends in the city will be sure to make her debut a great social event.

Lillian Durell, whose engagement at the Boston was so marked a success, is studying under M. Olivier, the teacher of Nordica. Eames and the De Reszke brothers, with a view to extending her repertoire. Miss Durell's phenomenal voice should secure for her a high place on the operatic stage.

Mr. and Mrs. R. M. Field are in Florida. Walter Hale has been engaged to play juvenile parts with Julia Mariowe next season and Mr. Jewett, an Australian who has been playing in San Francisco, will take the heavy parts.

May Irwin is to appear with Peter F. Daley in A Country Sport next season.

The Boston Press Club had a New England supper at the clubhouse, on Saturday. The guests were Business Manager W. H. Emery, Robert Edson, William Harris and George W. Wilson of the Museum.

JAY B. BENTON.

CLEVELAND.

A Successful Athletic Club Performance—Cleveland Opera House—At. Spectators Married—At. Collections.

(Special to The Mirror.)

CLEVELAND, March 27.

The annual entertainment of the Cleveland Athletic Club opened at the Lyceum to-night, the house being packed to the doors. Three comedies were given: Sweethearts, American Fascination, and Four-in-Hand, and all were acted in good amateur fashion.

J. K. Emmet did very well at the Lyceum Theatre.

Skipped by the Light of the Moon is the current attraction at Jacobs' Theatre, where it opened to-night before a large house.

Gus Hill's World of Novelties opened a return engagement at the Star to-day, the house being crowded. Baggesen, John and Harry Dillon, and Harris and Walters made big hits to-night.

A Trip to Chinatown opens a half-week's engagement at the Lyceum Thursday.

The Power of the Press holds the boards at Jacobs' next week, and W. R. Gross is here in its interest.

Next week at the Lyceum will be divided between Kate Claxton and Evans and Hoy.

Tom Miazio's City Club returns to the Star next week.

Al. Henriques was not in his accustomed place at the Lyceum to-night, and he will not be seen for two or three days. He has been united in marriage to Alice Fallon of this city. Al. is deservedly popular among the profession, and the number of gifts and tokens he has received would require a column to describe.

The new Bijou Theatre is almost ready for occupancy, and the opening next Monday promises to be eminently successful.

The Euclid Avenue Opera House is also progressing favorably. The opening is announced for Sept. 11 or thereabouts.

The Fast Mail did a tremendous business at Jacobs' last week.

Herrmann never played before such audiences in Cleveland as he did at the Lyceum last week. The orchestra was relegated to the wings at every performance, matinee included.

H. R. Jacobs spent the greater portion of last week in this city. His new theatre in the Cyclorama Building is an assured fact.

The South Before the War holds the record of the largest two weeks' business ever done at the Star.

Nana opened her ninth week at the Opera House to-day. Business big.

W. M. GOODRUE.

ST. LOUIS.

The New South and Lady Blarney Open to Large Audiences—A Shocking Manager's Big Struggle.

(Special to The Mirror.)

St. Louis, March 27.

Russell's Comedians opened last night at the Grand Opera House in A Society Fad. The attendance was large.

The New South was first presented here at the Olympic Theatre last night. The cast is strong, but the attendance last night was small.

Lady Blarney was given for the first time in St. Louis last night, at the Hagan. Annie Ward Tiffany, the star, is very clever. Her support is good, and the attendance last night was large.

At Pope's Theatre, Gus Williams presented April Fool commencing at yesterday's matinee. It was well received and heartily enjoyed by big audiences at both afternoon and evening performances. To-night the courteous business manager of the theatre, Charles W. Daniels, is taking a benefit and has a big audience.

The Fire Patrol opened at Havlin's Theatre at a matinee yesterday to a big audience and played to another in the evening.

At the Standard Theatre, Fields and Hanson's Drawing Cards played to big business at both matinee and evening performance yesterday.

Will Walters, the treasurer of the Grand Opera House, will take his benefit April 1.

The prospect for a new theatre and hotel on the site of Pope's Theatre has been indefinitely postponed, and Managers Hagan and Havlin will control Pope's Theatre for three years longer at least.

Beaumont Smith, of the Modjeska company, is visiting relatives here during the star's week of rest.

Florence Redding, late of The Midnight Alarm company, joined Gus Williams' company to-night. Kitty Mitchell, a young St. Louis girl, is making a hit in April Fool.

W. C. HOWLAND.

PITTSBURG.

The Great, Fair and Crust of Society—At. Attention—Other Openings—A Summer Opera Season.

(Special to The Mirror.)

PITTSBURG, March 27.

All the glories of border life were fittingly depicted on the boards of the Grand Opera House to-night by Dr. Frank Carver and his company. The house was crowded and the audience was delighted. The advance sale is large. Vale's Devil's Auction next week.

Jane came back to the Alvin Theatre to-night, and an immense audience gathered to enjoy the sparkling comedy. Chums was a curtain raiser. The sale for the week is good. Clara Morris follows.

The Crust of Society pleased a large audience to-night at the Duquesne Theatre. Mr. Stetson sent a capable company, and a successful week is assured. Next week, J. K. Murray appears in Glen-da-Lough, on which occasion Messrs. McCullough, Schwab and Cullen of the Duquesne management will be complimented by a benefit.

At the Bijou Theatre, The Drummer Boy of Gettysburg will be the bill all week. The play is given by local talent for the benefit of Post #1, G. A. R. The Power of Gold comes next week.

Reilly and Woods began a week's engagement at the Academy of Music to-night to a crowded house. Next week the Irwin Brothers return.

At Harris' Theatre, The Burglar was given this evening by a capable company. A large audience was in attendance. Ole Olson follows.

The Duquesne management is considering the advisability of giving a short season of Summer opera.

Col. Sam Dawson, former press agent of the Bijou, is here managing The Scout.

Ethel Lyton, formerly of Bill's Box company, joined On, What a Night! here last week.

E. J. DONNELLY.

FROHMAN'S NEW OFFICES.

Charles Frohman, with his business staff, moved into his offices in the new Empire Theatre, next door to the Mirror building, last week. Mr. Frohman's offices take up the second and third floors. On the third floor back are Mr. Frohman's private offices. Then comes the stenographers' room, a reception room, and a stage manager's office. In the front of the building are the offices of Alf. Hagman, who has charge of the printing and lithographs of the company.

Down stairs are the offices of Julius Cahn, the manager of the booking department. Here the routes of all Charles Frohman's attractions are mapped out, and here also tours are arranged for many other prominent attractions. Some of them are: Daniel Frohman's, Julia Mariowe, Russell's Comedians, Rich and Harris' attractions, Primrose and West's Minstrels, the Bostonians, John Stetson's.

The offices are furnished handsomely in hard wood, and are lighted by electric light. They have every modern convenience.

Mr. Cahn says: "We represent about 300 theatres throughout the country. We could represent 500 more if we cared to, but we have made it a rule not to represent theatres in towns below 15,000 in population. We accept no fee from the manager of the traveling company, and we will not represent theatres that are not important enough to play Charles Frohman's companies. We are the friend both of the traveling manager and the local manager, and we have many testimonials to that effect."

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AN IMPORTANT ATTRACTION.

On the last page of THE MIRROR this week Manager John W. Hamilton announces what his attraction will be the coming season. To a Mirror reporter Mr. Hamilton said:

"I am going to star next season Miss Kathrine Clemmons, a beautiful young woman and an exceedingly clever actress, in a legitimate play called A Lady of Venice. I am looking for in the best theatres of the principal cities preparatory to an engagement for a number of weeks in a prominent New York theatre that I have had no difficulty in securing on an equitable percentage."

"I propose to give the piece a magnificent production. I have already contracted for over \$5,000 worth of scenery. I will provide the loveliest effects imaginable, scenic and otherwise, and the costumes and armor will compare in price and ornateness with anything of the kind ever seen in New York."

"Miss Clemmons, as I have said, is no novice. She made her debut in England and met with the most flattering success. She is a native of California. Her family is one of the best known in San Francisco. Her ability and beauty will win for the enterprise considerable triumph. I am sure, albeit the merit of the play is so great that it will depend not alone on the individual efforts of the star. She will be particularly prominent in a grand ensemble, so to speak. My permanent office is with the new American Dramatic Exchange, 1180 Broadway."

A NEW CHICAGO THEATRE.

The new Empire Theatre, now in course of construction in Chicago, will cost \$100,000, and will be one of the handsomest and most completely equipped houses in that city. The interior decorations will be in white and gold, and the upholstery in terra cotta. The new theatre will seat 1,600 and the prices will range from fifteen cents to \$1.50. There will be retiring rooms for ladies, a smoking room for gentlemen, and the foyer will be 42 by 60 feet with an opening of 20 feet. Eighteen dressing rooms will be complete in every detail. Electricity will furnish light, and steam heat. The preliminary season will open about June 1, and the regular season on Nov. 6. Clara Morris will be the opening attraction, and none but first-class amusement will be furnished.

TWO VERSIONS.

The principal newspaper in Cairo, Ill., says that W. S. Cleveland's Minstrels disbanded there a few days ago. The paper says further: "Mr. Cleveland returned to New York with a pocket full of rocks, but he left his actors in the soup, with the exception of a five-dollar bill which he gave to each in lieu of several hundred dollars of back pay." Mr. Cleveland's press agent, on the other hand, sends this to THE MIRROR: "W. S. Cleveland, who is now enjoying the first vacation in eighty-six weeks, will improve the opportunity by running over to London to secure several specialties for his new minstrel company. He will also give his personal attention to several foreign engagements for his troupe that are now pending abroad."

THE PLAYER.

Lawrence Hanley, one of the prominent among younger tragedians, will begin his starring tour on April 3 at Norfolk, Va., appearing in an adaptation by Blanche Marsden, entitled The Player. It is in four acts and will enable Mr. Hanley to appear in the most powerful act each of Hamlet, Othello, Romeo and Juliet and Macbeth on alternate nights. He will produce the play with elaborate scenery and costumes, and promises that the detail will be perfect. Frank Maeder will direct the tour.

MATTERS OF FACT.

Man! Madison, the original crinoline dancer, has been successful wherever she has appeared. During this week she will be seen at the Howard Amphitheatre. Miss Madison is in demand, and she has had offers from abroad. Alfred E. Aarons and Company, of 103 Broadway, are her representatives.

E. E. McFallen has received several excellent offers for next season, but he has not yet signed. Alice Johnson, prima donna soprano, who has an extensive repertoire of comic operas is at liberty. She may be addressed in care of this office.

The weeks of May 2, 3, and 4 are open at the Bedford Avenue Theatre, Brooklyn. Manager Laurent Howard would like to hear from first-class companies.

Special tours have been arranged by the B. and O. R. R. via the Royal Line to Washington from New York and Philadelphia to be run at frequent intervals. Particulars may be obtained of Thomas Cook and Son, 125 Broadway, N. Y.

In addition to their manufacturing business of general theatrical costumes, the Eaves Costume Company, of 101 East Twelfth Street, have opened a special department devoted to individual or complete sets of dresses for all the popular comic operas which can be either sold or rented for the Summer season at very reasonable rates.

Charles A. Bigelow, who has been out with Husband and Wife, is in town at liberty for the Summer.

SIDE TRACKED, Jacobs' Theatre, N. Y., March 27.

E. Dane Smith, business manager, treasurer, or advance agent, is at liberty. He can be addressed care of Eleventh Avenue Opera House, Altoona, Pa. Phil. W. Nares, now with A Barrel of Money company, will be at liberty after April 1, either for opera or light comedy roles.

Alexander Brown, the dramatic agent, has removed his agency to the Actors' Fund building, 12 West Twenty-eighth Street.

Evalyn Foster, who has been under contract to Heinrich Conrad for the past three years, is at liberty. Her address is 15 West Forty-second Street.

A first class company is desired to play at the Elks' benefit at Kittanning, Pa., after Lent. For particulars address George R. Brown, Kittanning, Pa.

Manager William L. Lykens, of the Tootles' New Opera House, St. Joseph, Mo., wants a strong attraction to play his house race week, Sept. 11, 1893.

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FRANK D. HENNESSY, Lessee and Manager
FRANK D. HENNESSY, Proprietor

Ground floor. Fire-proof. The most magnificent theatre in the city. Heated by steam and lighted by electricity and gas throughout. Hot and cold water in all dressing-rooms. Largest stage and largest seating capacity of any theatre in the city.

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FAREWELL WEEK.

AMERICANS ABROAD

10TH WEEK. SARDON'S COMEDY.

No Performance Good Friday Night

Evenings at 8:15. Matinees Thursday and Saturday.
April 3—Special Season, THE GUARDSMAN

PALMER'S THEATRE

Broadway and 40th Street.
A. N. PALMER, Sole Manager

Evenings at 8:15. Saturday Matinee at 2.

Mr. Palmer's Company in

LADY WINDERMERE'S FAN

By Oscar Wilde, Esq.

Seats may be secured two weeks in advance.

Special Matinee March 29.

Theatre Closed Good Friday Night.

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GREENWICH AND PEARSON, Lessees and Managers

RAMSAY MORRIS' COMEDY CO. IN

JOSEPH

Evenings at 8:15.

Matinee Saturday Only.

EMPIRE THEATRE

Broadway and 40th Street.

ABSOLUTE FIRE-PROOF.

THIRD CR-OWLED NORTH.

CHARLES FRIMAN'S COMPANY.

April 12, 1893. Performance. Sonnets.

THE GIRL I LEFT BEHIND ME

Written by B. Inso and Fyles.

"Best American play."—Herald.

Evenings at 8:15. Matinees Wednesday and Saturday.

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Broadway and 47th Street

WILLIAM H.

CRANE

And his admirable Company, in Miss Martha Norton's American Comedy.

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Evenings at 8:15. Saturday Matinee at 2.

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Broadway and 40th Street

RUDOLPH ARONSON, Manager

LAST WEEK.

GILBERT AND SULLIVAN'S COMIC OPERA.

THE GONDOLIERS

Presented by the Duff Opera Co.

Admission, 50c; Orchestra, \$1.50; Balcony, \$1.

April 3—Henry B. Dixey and Co. in Adonis.

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Broadway and 41st Street.

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Handsomest and safest theatre in the world.

Renewed Success of the Famous Play.

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OF PLAYERS

Evenings at 8. Matinees Wednesday and Saturday.

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Mr. W. HANLEY, Manager

Crowded to the Doors Nightly.

CORDELIA'S ASPIRATIONS

By Mr. EDWARD HARRISMAN.

With all the original music by DAVID BRAHAM

Wednesday Matinee. Saturday

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Twenty-third Street.

Every Evening. 8:15. Monday, Wednesday and Saturday.

VIOLETTE STERN and TREPP

HON. & MRS. DEROUVILLE-NANCY

MISS BELLE BLACK

VAUDEVILLE OPERETTA NOVELTIES

Next Week—MILE PAQUERETTE.

H. R. JACOBS' THEATRE

Corner 41st Street and Third Avenue.

Matinees Monday, Thursday and Saturday.

SIDE TRACKED

Next Week—McARTHUR'S MISPLACED.

TONY PASTOR'S THEATRE

Fourteenth Street, between 3d and 4th Aves.

Matinees Tuesday and Friday.

Tony Pastor and his Co. Lydia Veasman-Titus.

W. Kelly, Emma Brothers, Ward and Vokes.

Thompson Trio The Schallers, Two Emeralds, Sam

Downs, Elton and Nora V. Nona, Paul Le Blanche,

the Levees.

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111 Broadway and Twenty-ninth St.
Evenings 8:15. Matinees Tuesday, Thursday, Saturday, 2:00.

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EDOUARDOS, GED. P. MURPHY, KURSALE, Etc.

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Mr. J. H. FRENCH, Lessee and Manager
Reserve Seats, Orchestra Circle and Balcony, 50c

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In Repertoire

Next Week—J. K. EMMET.

BROOKLYN THEATRES.

COLUMBIA THEATRE

Washington and Tillary Streets.

EDWIN KNOWLES & Co., Proprietors

JULIA MARLOWE

In a Repertoire of Standard Dramas.

Assisted by a clever company, including

MR. ROBERT TABER AND MRS. JOHN DREW

Next Week—Wm. H. Gillette in The Private Secretary.

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Bedford Avenue, near Broadway

EDWIN KNOWLES, Sole Proprietor and Manager

Matinees Wednesday and Saturday.

THE

LEAVENWORTH CASE

By ANNA KATHARINE GREEN.

Next Week—Marie Tempest in The Pencil Master.

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Elm Place, near Fulton Street.

Last Appearance in Brooklyn of

JAMES T. POWERS

in

A MAD BARGAIN

Next Week—K. KENNA'S FLIRTATION.

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The Leading and the Best Theatre of Brooklyn.

COL. WILLIAM E. SISK, Manager

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Every Evening This Week.

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With All His Array of Mystic Novelties.

Next Week—ROSINA VOKRS.

GEORGE AVENUE THEATRE

Corner South 6th Street and Broadway

LAURENCE HOWARD, Manager

Matinees Wednesday and Saturday.

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Next Week—ROBERT DOWNING.

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On D. L. and W. and Penna. Railroads. Twenty-eight miles south of Williamsport. Population, 5,000; seating capacity, 625. Scenery complete. Stage, 25x30.

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First-class combinations shared. Address

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150 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distance from depot; two large dressing-rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1893-94.

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Care of A. C. Wolfe, Wellsville, O.

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Melodrama in four acts. Produced at the Princess
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